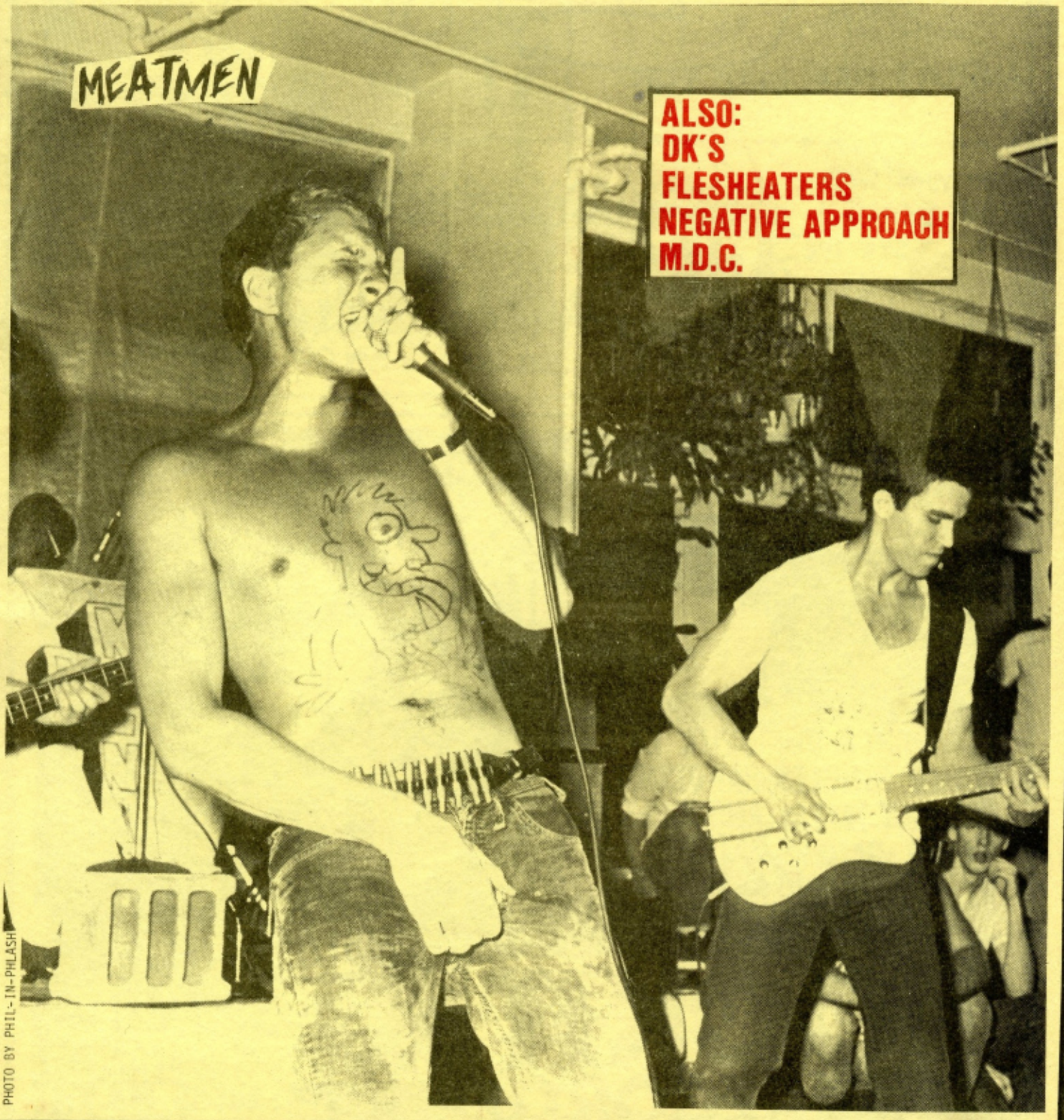
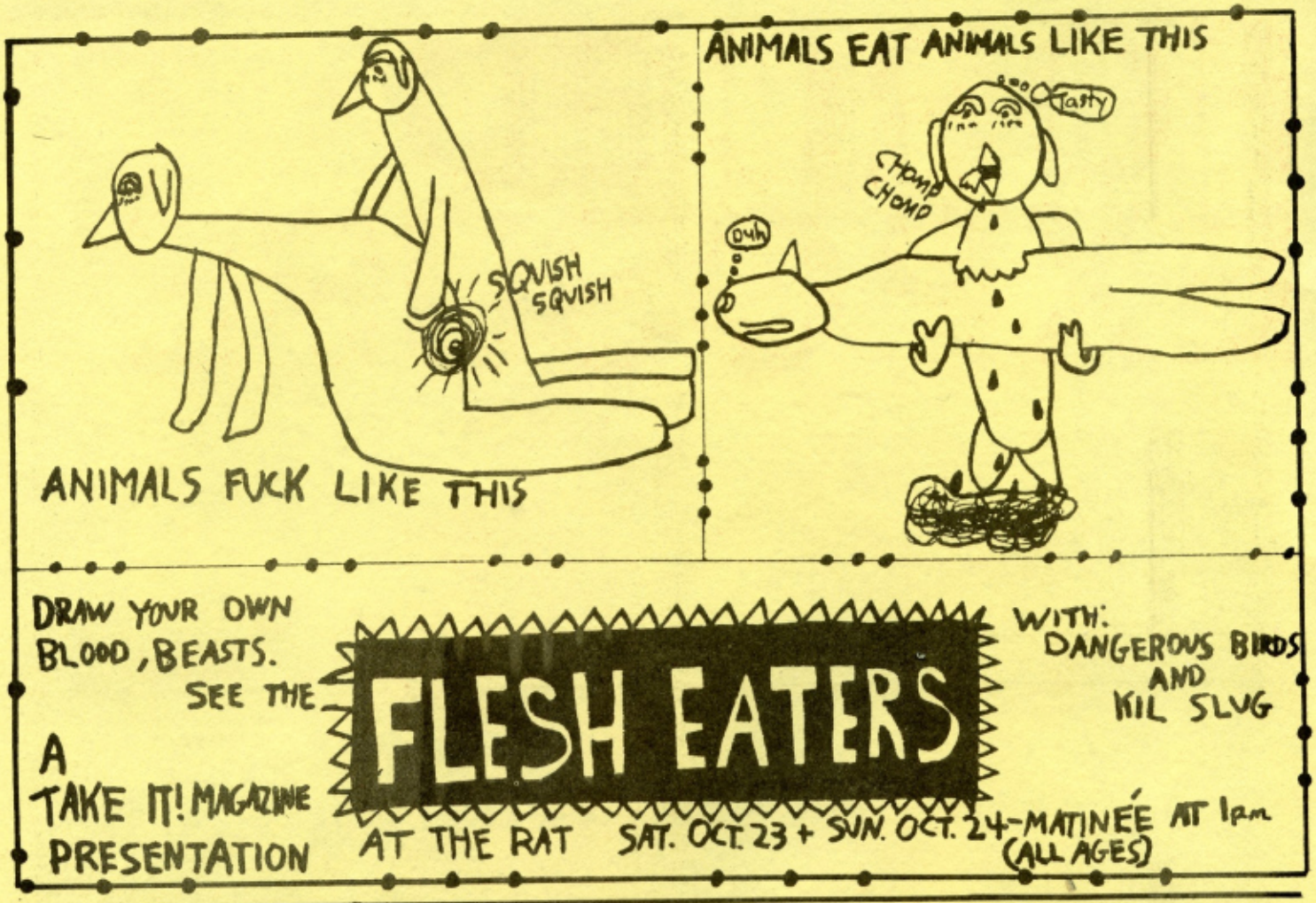
FORCED EXPOSURE

NUMBER 4



ALSO:
DK'S
FLESHEATERS
NEGATIVE APPROACH
M.D.C.

PHOTO BY PHIL-IN-PHLASH


ANIMALS EAT ANIMALS LIKE THIS
Tasty
CHOMP CHOMP
Ouch
SQUISH SQUISH
ANIMALS FUCK LIKE THIS
DRAW YOUR OWN BLOOD, BEASTS.
SEE THE
FLESH EATERS
WITH: DANGEROUS BIRDS AND KIL SLUG
A TAKE IT! MAGAZINE PRESENTATION
AT THE RAT SAT. OCT. 23 + SUN. OCT. 24 - MATINÉE AT 1pm (ALL AGES)

"Won't Those Headbangers ever stop?"
IMPORT & DOMESTIC LP'S AND SINGLES, HARDCORE, HEAVY METAL, AND PUNK ALSO BADGES, PATCHES & POSTERS AND ASSORTED FANZINES
ROCKIT RECORDS
1900-86
(617)-233-7805
ROUTE 1 NORTH
AUGUSTINES PLAZA, SAUGUS MA.

NO.4

$6 FOR 4 ISSUES

subscribe

FORCED EXPOSURE is published on a bi-monthly basis...

SUBSCRIPTION RATES: $6 FOR THE NEXT 4 ISSUES...CHECKS PAYABLE TO JIMMY JOHNSON..$1.50 for the next single issue...

BACK ISSUES...number 3 only(Gang Green cover)-$1.50...

FOR ADVERTISING RATES CALL: (617-924-3923)

EDITED AND WRITTEN BY JIMMY JOHNSON

ASSISTANT: KATIE

MASSIVE AMOUNTS OF HELP ALONG THE WAY:
ANGIE CAREY
LYNN LOPATIN

Thanks to: Pushead,Angie,Voitto,Lynn, Phil,Angela,J.W.,and the Proletatiat...

Welcome to Number 4... kind of a special issue in a way-lots of bands that I wanted to interview came through town recently, so this one is a little bit bigger than usual...next issue will probably be back to about 24 pages or so but then again maybe not-I never intend on adhearing to any strict format...one point about our policy towards interviews which some people have had misconceptions about... we interview bands that we like and that are important, and give them the chance to express their ideas...by no means does this that we totally agree with andpromote each statement by each band...a case inpoint would be the Bad Brains interview in #2... musically, they're probably the best band I've ever seen, but they're Rastafarian Rap is pure shit...I'm hardly waiting for my free boat to Africa from Reagan (as H.R. suggests) and I hopeyou're not either but at the time I felt that it was crucial(just kidding) that people understand them and their reasons for thinking about changing into Zion Train (something that has yet to happen so that they can cash in on another "fare-well tour")...enough on that...until next time...JIMMY...

Forced Exposure
76 Bromfield St.
Watertown, Ma.
02172

NEGATIVE APPROACH

Negative Approach are: John; vocals, Graham; bass, Rob; guitar, and Opie drums

Jimmy) So what do you think of the tour so far?

John) Boston pretty much had the wildest kids.

Opie) Yeah, no shit! It was our worst show though, playing wise....

Rob) Mudd Club was pretty good, the sound....

John) Piggyback dancing is like "do the hokey pokey"

Opie) Its funny.

Rob) Boston kids are by far the wildest though.

Katie) How long have you been together

Rob) Since December.

John) Tomorrow will be a year since me and Rob have been together in a band. Thats when Negative Approach first got together.

Rob) This band has been together since December.

Katie) This version of Negative Approach?

Opie) Yeah.

Rob) The old NA has been together a year.

Jimmy) Is this working out better than the original version?

John) Oh yeah.

Jimmy) How come?

John) Cause I'm not the only one writing the songs.

Rob) Cause Zuheir's an asshole.

John) Pete just didn't want to do it and Zuheir was just too hard to work with. Opie writes songs and I write songs so.....

Jimmy) Did you break up and just reform or.....

John) No, everyone goes, we broke up but the thing that happened was, Pete quit so we thought we'd get a new bass player. We got Graham then we said, well, why don't we get rid of Zuheir cause he's an asshole and we got Opie, so I don't even like to think of the old band. People always want us to compare the bands, you know? But as far as getting anything done, this is the band, this is where it all started happening.

Jimmy) How has the Midwest changed in the last year for you, has it kept getting better or.....

Rob) Yeah, it's better, everybody knows each other now so its not as rough as it was at the start. Like last year our scene was like yours, now everyone is like really good friends.

Graham) Now everybody just crowds up to the stage and does sing-alongs.

Rob) No, there's still a whole bunch of dancing.

John) Its alot more group participation like as far as reacting to the bands. Its more like enthusiasm.

Graham) Listening to the band more.

Jimmy) You mean they don't listen to the band in other cities?

John) It's like the way they dance, I don't think they are listening to the music.

Rob) They seem to concentrate on dancing more than they do the music. They're not really listening to the bands, its like judge bands on how fast they are.

Jimmy) So is your favorite place to be the Midwest?

All) Yeah

John) This is our first time playing out of town. Like New York, the Mudd Club was our first out of town gig.

Jimmy) So you don't try to travel like within the Midwest?

Rob) There's no gigs we can get really.

Opie) We were supposed to play in Wisconsin.

John) It's kind of hard cause the other guys, Opie and Graham are in school so we can only do this in the summer. We probably are going to go back down to DC in September.

Jimmy) On your own?

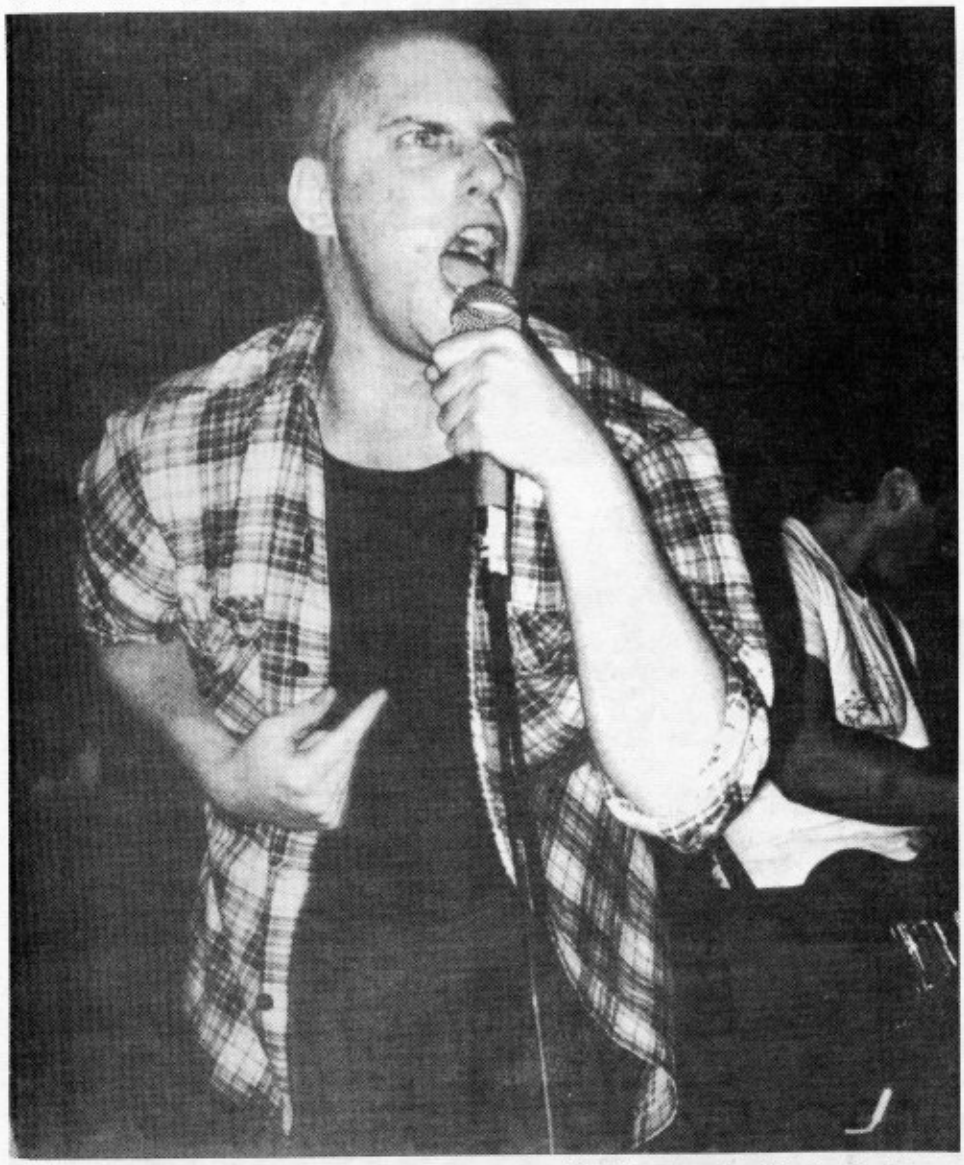
John) Yeah, just do it Negative Approach.

Jimmy) Is your record going to be out by then?

John) It should be, I think when we go back everythings going to be in the mail. Like when we left it was like coming back to us in the mail so I think by the time we get back, we should have gotten everthing. Then it's a matter of like putting the sleeves together.

Jimmy) What took so long in the first place?

John) Its like we didn't have any mone to get it pressed. We usually play at this place called Clutch Cargos and they only pay us 50 bucks a gig so we had to do alot of gigs to get our money.

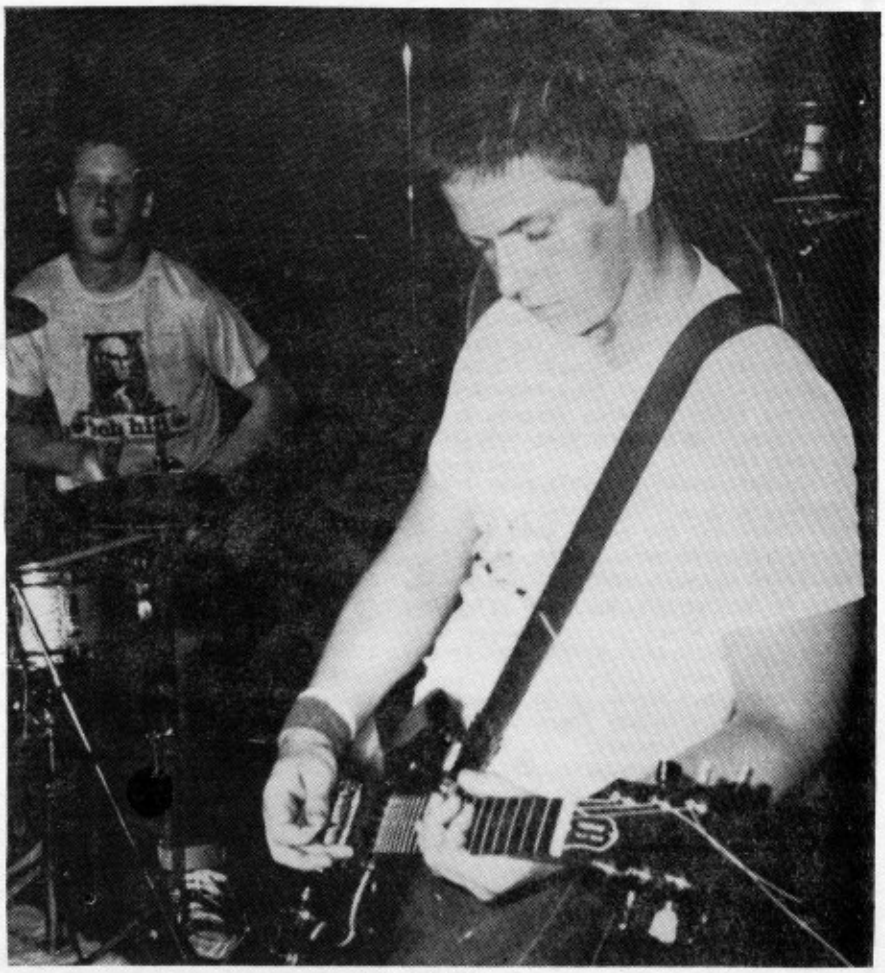


JOHN

N.A. Photos by Mark Barle

Rob) And while we were making 50 bucks a gig, we had to pay rent in our practice hall which is 120 a month so that means we had to do at least two gigs a month to break even.
John) Then the single got remixed like 5 times. By the fifth time we sent it in, that was the final mix, then we got our test pressing back and they sounded like shit. They were all trebly and stuff. It sounded like it was a transistor. There was no bottom sound so we remixed the tape again and sent it in. So right now we're waiting for our test pressings to come back. If those are good it will just be a matter of a couple of weeks.
Jimmy) How often do you play out? Do you play alot?
Rob) In Detroit we probably play twice a month.
John) There was one point when we were probably playing once a week, but usually we play at least twice a month.
Opie) We don't want people to get sick of us.
Katie) Are there gigs every week to go to?
John) No twice a month, good ones.
Jimmy) What places are there to play besides Clutch Cargos?
Rob) Well Clutch Cargos we just found out is closed down, but it doesn't matter.
Graham) The new place we just opened up is where we practice. It's called the Clubhouse.
Rob) Yeah, we just built a stage and it can fit 150 people in it, and it's good if not better sound quality.
John) That's like L-Seven and our rehearsal space so like us both, we run the shows and we take money out of that and just pay off our rent. We did one show there with us and L-Seven and it was pretty good. Alot of kids came out. We did that show just on a word of month thing so we had alot of kids show up. It's practicly the new Freezer.
Jimmy) So how many people do you get to a show? I know there were 200 there last night.
Rob) More or less, that's it.
Graham) It's about the same.
Rob) Minor Threat there were 300.
Opie) GI's there were about 300.
John) Misfit's had a big audience at the Freezer.
Jimmy) Do you guys like the Misfits alot?
All) Yeah
Jimmy) Is that a Midwest prerequisite?
John) What do you mean, is everyone into them?
Opie) No way at all.
Rob) Alot of people don't like them.
Opie) About half the people like them and half the people don't.
Jimmy) What are you going to do after the record comes out? Just continue to play around town?
Rob) We are going to try and play out on weekends, to do different towns.
John) We like to play out of town. We can only play in Detroit for so much.
Graham) On weekends, Christmas, Easter vacation.
John) We have almost all our songs for our next record too so like...
Jimmy) Do you ever think about doing a twelve inch.
John) Y'know what they wanted to do for our record? They wanted us to do a twelve inch with the Meatmen, the Meatmen's new single is going to be Cripple Children Suck. They wanted us to put out a double sided twelve inch. There was something going up, floating in the air, like they wanted the Meatmen's new single to be on one side and ours to be on the other side but we didn't want to do it.
Rob) We just felt that our first release should be our very own release.
John) I didn't want to have another double thing.
Katie) Then its always a comparison.
John) Yeah
Opie) That and we're already on a compilation.
John) We just want to have our own record to say its ours.
Jimmy) Whats it like working with Touch and Go and Cory? Do you have complete control yourself?
Graham) Yeah, pretty much.
John) Yeah, we recorded in his basement for free so...
Jimmy) What's the sleeve going to be like?
John) It's this great picture from the excorcist.
Opie) The back cover's great!
John) The back cover is like this live shot of us at the Freezer.
Rob) Yeah, the one you used in Forced Exposure.
Jimmy) The same picture?
All) Yeah
Opie) The lyric sheet is gonna be cool.
Rob) It's a bunch of Freezer photos.
John) We have all the lyrics and about four pictures on it, it should be pretty cool.
Jimmy) Are you going to stay on Touch & Go?
John) We'll probably stay on Touch & Go
John) Dischord has offered to like... they're interested, Ian, he wants us to come down and record where they did their single.
Jimmy) So are you on a Finnish Compilation or something? D.A.B.F.?
John) That guy from Finland, did he ever write you, that Otto guy? He was writing us, he wanted us for a cassette thing. We did it in the studio when we did our single so we were going to like send him a cassette of that, but he hasn't written us back, we're probably going to put it on our next single.
Jimmy) So what does D.A.B.F. stand for?
John) It's like an anti-slut song, it means "destroy all band fucks". The whole tune is like an anti-hardcore slut song. Cause we got these chicks in Detroit, like they dress up, it depends on what kind of show... if it's a New Wave show, they dress New Wave. If it's a hardcore show, the put on kilts and boots and they think they're hardcore. They're just out to get those hardcore cocks. It's a song against them.
Jimmy) Do you get the most groupies of the Midwest?
Opie) Oh yeah.
John) All the chicks like Opie.
Opie) Well they like your buns.
Rob) All the chicks like Johns buns. It's something about those baggy pants that does it.
John) Chicks say that I fuck them and they tell my girlfriend. Some chick came up to Larissa and said I fucked her in the bathroom of Clutch Cargos. It's not groupies or nothing. There are no groupies in Detroit, there's like very few cool chicks.
Jimmy) So do you like English Oi music?
All) Yeah
Rob) It's cool for England.
All) Yeah, exactly.
John) I like it, I like rough vocals cause like my favorite English band is the 4-Skins, I like those really rough vocals like Blitz and Discharge.
Jimmy) Do you do any other covers besides "Never Surrender"?
John) Yeah, Chaos UK, we did "So What" at a party by Anti Nowhere League.
Jimmy) Did you like them when you saw them?
All) Yeah, they were great
Rob) UK Subs are great too....
Jimmy) Do you like the Exploited?
All (chorus) No!
John) I think Waddy's a dick.
Jimmy) Are the kids in the Midwest Oi influenced?
Rob) Naw
Graham) There's a few who are...
Opie) There's a few in every scene...
Rob) There's an Oi crowd, the skaters.
John) It's like before all the Oi shit got popular, it was like all the Dischord shit and Black Flag, LA shit that influenced us and then everyone started picking up on Oi so there's like a few kids that are totally dedicated to it.
Opie) They wear braces....
John) They hate anything that's American which I think is stupid, but they are totally dedicated. They have no future and they fight for no reason.
Graham) They start using the English language like they call places pubs and stuff like that.
Jimmy) So what kind of direction are your new songs?
Rob) We don't really say...
Opie) We always do something different
John) They just come out.
Opie) We got say, you take "Pressure" and you take "Nothing" and "Nothing" is like a minute and 50 seconds long, really slow and powerful and "Pressure" is like 8 seconds and fast as shit. As soon as we start burning out....
Katie) Do you think you have enough insight to be able to tell when you are burned out?
John) The whole thing is we are not going to write songs unless we like them we're not going to write a song someone else might like, we're just going to do it for ourselves and if people like it great.
Rob) Cause like when we first started every one hated us, not this band...
John) Yeah, all the skaters really hated us.
Opie) The original Negative Approach.
John) Cause our average songs are like 30 seconds and we are really fast at times so....
Opie) I think we got variety now
Rob) Yeah, we've got more variety cause you get used to those songs if you go see the band.
Opie) It's not as shocking as it is now
John) Fuckit for the time we were fast in the area, but now you got bands that are faster than Discharge like Gang Green and shit so whats next?
Opie) That's like with the whole Midwest there is a whole variety, there's this band, the Allied, they're powerful they're not fast, they don't rely on

fast stuff.
John) They're influenced by the English shit and they're great too and you got L-Seven.
Jimmy) What's L-Seven like?
John) L-Seven are not like Hardcore, it's like...., an article called them "Punkadillia", like they're a punk band but they're not hardcore.
Opie) They're really great musicians, you really can't explain it.
Graham) They're too original to explain it.
John) Really original.But it's really good man, that's the cool thing about the Midwest, I don't think any of the bands sound the same.
Opie) I know.
Jimmy) Does everyone support a band like L-Seven?
John) No, they're kind of like caught in the middle of the whole thing.
Rob) Alot of people are like getting in to it now, at first they didn't cause it wasn't "hardcore".
John) It wasn't like 1-2-3-4, alot of the hardcore kids come and see them now.
Katie) Do you think alot of the new bands are too formula conscious?
John) Yeah, I think alot of this shit that comes out is real predictable.
Opie) That's why I think the Midwest stands out different.
Jimmy) What are your favorite Midwest bands?
Opie) Allied...
John) Midwest is,somethings got to be cleared up about that, Midwest is Detroit. Everything is centered around Detroit, I'd just like to call it the Detroit scene. Midwest is like....
Opie) Like the Effigies... I don't know they're in the Midwest. Our favorite bands would be like, Necros, Allied, Meatmen, and L-Seven.
Opie) Oh, there's a whole bunch of new bands. There's a new band called "Fate Uknown", a bunch of skaters.
Rob) Yeah, There's a gig going on at the Clubhouse the 20th and that's gonna be like all new bands.
Opie) Totalchuck, a band from Grand Rapids, MI.
Jimmy) Totalchuck?
John) That's a Clockwork Orange thing.
Rob) That's like you total chucked.
John) You get beat up or something.
Jimmy) What kind of stuff do you listen to at home?
John) Alice Cooper
Graham) Alot of DC stuff.
Rob) Sweet.
John) I usually pick up most of the No Future stuff that comes out.
Katie) Do you think alot of the new English stuff is over produced?
John) Like how?
Rob) Alot of it is over rated.
Katie) Like the Infa Riot album.
John) I haven't heard that yet.
Rob) I know the Last Resort album has a real shitty sound.
John) You mean it doesn't have a raw sound? I think Blitz's first single had a great sound to it, a real raw sound.
Graham) Alot of English bands don't have a real powerful mix.
John) Do you mean it came out like the Fear record or something?
Katie) No, I mean like Chron-Gen.
John) Oh, I hate those fuckers man...
Jimmy) Were you guys part of the ones that threw garbarge at them?
John) That was Barry. That will go down in history as the day Barry beat up Chron-Gen single handedly.
Katie) I want the Exploited to come so I can get Waddy with rotton tomatoes.
John) Have you ever read like a Waddy interview? He contradicts himself every sentence.
Jimmy) What motivates you to write a song?
Opie) Our songs are all about people we hate, people with attitudes.
John) It's not a political thing, it's like....
Opie) We don't write nothing about politics.
John) I just sing about shit I hate, something that really makes me mad.
Opie) People's attitudes man, like our new song is about two faced people. It's like "wow, you guys are so cool" and then the next minute they'll be talking behind your back, "oh, they're just a bunch of dicks", y'know? We just write songs about people's attitudes.
Katie) So where do you see this taking you in the next year?
John) People like the record in our area but it's going to be interesting to see how they like it in other places They might hate it or they might like it. You can't really tell until you get reviewed and shit. People who we sent out tapes to liked it so y'know we'll just take it from there and see what happens.
Jimmy) Do you want to become a National touring band?
John) I just want to be able to go out and play and fucking just break even y'know, enough money to eat.
Graham) As long as we have fun.
Katie) Do you have fun?
All) Yeah
Graham) Yeah, it's great to play totally different places in front of totally different crowds.
Rob) Ask us what we think of N.Y.
Katie) What do you think of N.Y.?
Rob) We hate it.
Opie) The Abused from N.Y. are great.
John) Yeah, they're pretty cool, we stayed at the singers house, he played us a tape.
Opie) We haven't seen them but they sounded good, a live tape, they're really tight.
Jimmy) They have good fliers.
Graham) I like N.Y., it's weird.
Rob) It's the only town we've really been to that you really see punks walking around.
Jimmy) Johnny Thunders in the street.
All) Yeah
Opie) It's great, it's different, it's cool.
Katie) In Boston you can walk down Newbury Street and see Ric Ocasek combing his hair.
John) Oh, we were looking for the Cars
Jimmy) What does Negative Approach mean
John) Anarchy man, we circle our A's (laughter) it was something this kid said, our old drummer. He was just like Robo, it was something stupid he said once. I said it's almost the name, we should almost use it.
Rob) (in accent) "Shit mon, we should take the Negative Approach"
Katie) Why is his name Zuheir?
Rob) That's his name, Zuheir. It's arabian.
John) He's from Iran.



OPIE AND ROB

TOUCH and GO RECORDS

Not Available

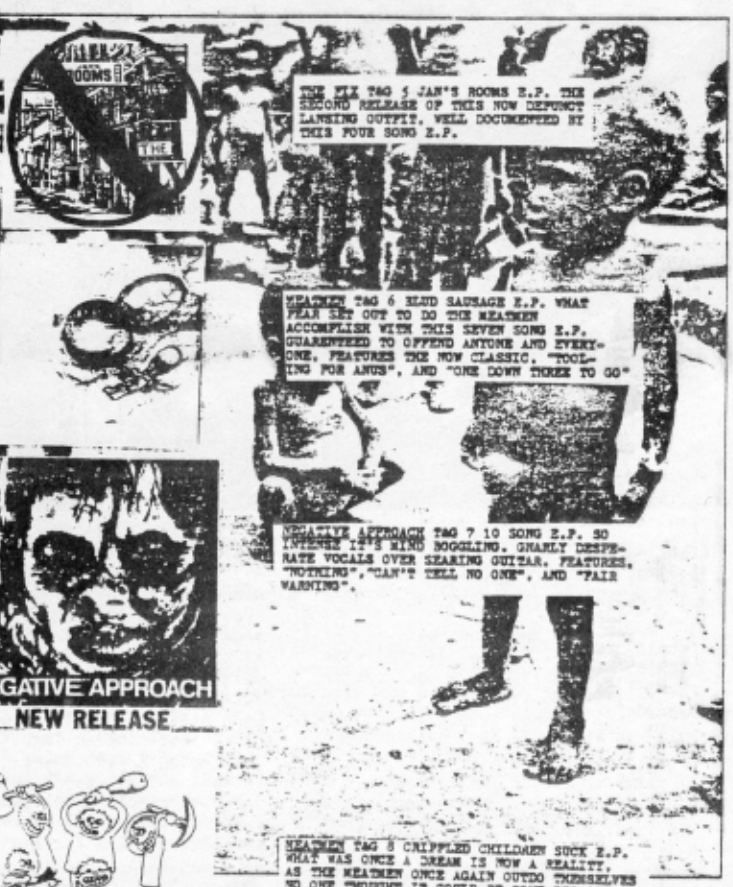
Not Available

NECROS TAG 1 4-SONG E.P. THE MIDWEST'S FIRST HARDCORE RELEASE. OUT OF PRINT.

THE FIX TAG 2 "VENGEANCE" B/W "IN THIS TOWN" IMPORTANT LANSING BAND'S FIRST RELEASE. OUT OF PRINT

NECROS TAG 3/DISCHORD 4 9-SONG E.P. A JOINT RELEASE IN CONJUNCTION WITH DISCHORD RECORDS OF WASHINGTON D.C. NINE INTENSE BLASTS OF TEENAGE FURY. FEATURES:"I.Q. 32", AND"RAGE RIOT".

PROCESS OF ELIMINATION E.P. TAG 4 A 74 COMPILATION E.P. FEATURING 8 SONGS BY 8 BANDS. INCLUDES, NECROS MEATMEN, NEGATIVE APPROACH, YOUTH PATROL, TOXIC REASONS, VIOLENT APATHY, McDONALDS AND THE FIX.



NEW RELEASE

THE FIX TAG 5 JAN'S ROOMS E.P. THE SECOND RELEASE OF THIS NOW DEFUNCT LANSING OUTFIT. WELL DOCUMENTED BY THIS FOUR SONG E.P.

MEATMEN TAG 6 ELUD SAUSAGE E.P. WHAT FEAR SET OUT TO DO THE MEATMEN ACCOMPLISH WITH THIS SEVEN SONG E.P. GUARENTEED TO OFFEND ANYONE AND EVERYONE. FEATURES THE NOW CLASSIC, "TOOLING FOR ANUS", AND "ONE DOWN THREE TO GO"

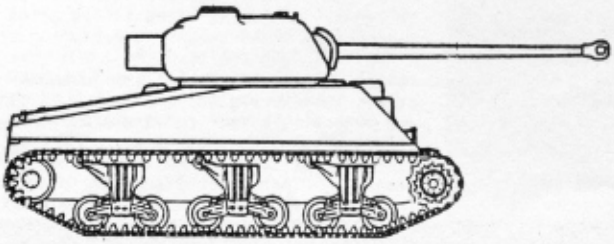
NEGATIVE APPROACH TAG 7 10 SONG E.P. SO INTENSE IT'S MIND BOGGLING. GNARLY DESPERATE VOCALS OVER SEARING GUITAR. FEATURES, "NOTHING", "CAN'T TELL NO ONE", AND "FAIR WARNING".

MEATMEN TAG 8 CRIPPLED CHILDREN SUCK E.P. WHAT WAS ONCE A DREAM IS NOW A REALITY. AS THE MEATMEN ONCE AGAIN OUTDO THEMSELVES NO ONE THOUGHT IT COULD BE DONE NOT IT HAS. THIS E.P. MAKES THE ELUD SAUSAGE E.P. SEEM TIMID AND SUBTLE IN COMPARISON. FEATURES,"BLOW ME JANT 'I SIN FOR A LIVING" "ORGY OF ONE", AND "SPREAD SCAT BOOGIE II" AMONG OTHERS.

NEW RELEASE

TOUCH AND GO RECORDS, THE MIDWEST'S FOREMOST HARDCORE LABEL PRESENTS THE LAUNCHING OF A SUBSIDIARY LABEL; SPECIAL FORCES. THIS LABEL IS DESIGNED TO RELEASE RECORDS BY BANDS WHOSE MUSIC IS JUST AS INTENSE BUT DOESN'T FIT INTO THE REALM OF HARDCORE. SPECIAL FORCES FIRST RELEASE IS BY DETROIT'S L-SEVEN. FUTURE PROJECTS INCLUDE A TWELVE INCH BY BLIGHT.

TOUCH and GO



SPECIAL FORCES
RECORDS

ALL RECORDS $2.50. P.P.($3.00 OVERSEAS)
TOUCH & GO RECORDS
P.O.BOX 716
MAUMEE, OHIO.
43537

PHOTO BY PHIL-IN-PHLASH

We interviewed Jello after their second show at Pipeline. Also present at times were Klaus and Derron as well as Al and Richie...

Jimmy) I have some questions but...
Jello) Every interview the ink smears because of too much moisture in your pants.
Richie) Tell us the story about Dog Bite.
Ray) It's really funny 'cause I just wrote the lyrics as filler to this progression I came up with in '78 and like ah...
Jello) ...we still got the tape of him playing it in the bathroom with a pignose. Maybe some day we'll put out our bedroom tapes...
Ray) ...and I brought it in saying, 'here's the progression, these are the words just for filler.' And, ah, we decided to use it. Now people are coming up going "Oh, jeez, yeah, I can see it, ya know, the oil industry is being bitten by the dog of the other people..." and I just say, 'yeah, yeah, right exactly." (ha,ha)
Jello) Another one came up and said, "Yeah, yeah, that song really says it all, ya know, really tells you what it's like to have rabies!" (ha,ha)
Katie) It was pretty brutal last night. I think there were too many people in a small room.
Jello) It was real cool, like people back up from the stage every once in a while to give people room to breathe.
Jimmy) That didn't quite work at Fensgate last year.
Jello) Yeah, at Fensgate people just didn't do it.
Al) Across the country do you notice that there is a different breed of audience that attends your shows? Cause like that in front of you tonight is not a typical Boston crowd, it was like a whole slew of new people. Are people packed like this across the country?
Jello) Umm, not always packed, it depends on the size of the place, again whether there's room to dance and stuff. We do tend to draw quite a wide variety of people for better or for worse. Like, umm, in some ways, today's long hair is tomorrow's punk once he sees the music. It all came from somewhere. And so we aren't opposed to playing for new people.
Al) No, I'm not saying that, I was just wondering if the response of those people... "Cause, see, they don't come to the local shows, and all of a sudden they show up. It's like this whole new crowd.
Jello) I'm hoping they'll like show up for local shows, too. Now that they've seen one, alot of them like come back after that. Like, last time we came through here, you guys weren't around yet. None of "This is Boston, not LA" bands were around except for the Freeze. And, umm, Dischord was a rumor at most. And New York, everyone was trumpeting "Bush Tetras, Bush Tetras..." As I was saying earlier, we could play Gallery East and leave 600 people outside to get beaten up by the cops, but you gotta try to get everyone. People who want to see us should be able to see us. And again it's a dilemma because we don't want to turn into an arena rock band. Places like LA and NY we could draw 2000 plus, but is it really a worthwhile show at that point or not? It's very iffy, like I said earlier. NY, the Staten Island show, a lot of people came and a lot of people were talking about how great the show was but I think it was kind of a sick joke.
Al) It was pretty "rock-n-roll."
Jimmy) All these people cheer when you say something. Do you think they really listen to you?
Jello) Some of them are, some of them aren't. We don't expect to get through to every single person with what we say. Sometimes, did you notice? I'll hand someone a microphone and they'll go "daheauh." I can't believe that. I mean, here's your chance, here's the machine to make yourself heard, say something intelligent. Occasionally, people will. It's another time honored rock-n-roll tradition we'd like to destroy. The same with like, um, it's all well and good to support your favorite bands by writing their names on the back of your jackets, but why not think of some sentence or some idea that you want to put across to people and write ideas on the backs of your jackets. It can sometimes draw some pretty extreme reactions.
Jimmy) Have you stayed away from the clubs?
Jello) Well, we're trying to stay away from that. We'd rather play halls where all ages can go. Instead of taking the agent route and taking what's given us, we put our foot down this time around. No age limits, no crazy bouncers, and we have a hand in choosing the opening bands. We found, to our horror, that some of the cities on the east coast are locked up by big promoters. The NY show was too big. We figure 2000 is as big as we'd like to do. In Italy we drew as many as 3000 and 4000 from miles around. They bring their families and stuff.
Al) What was Europe's reaction to you?
Jello) Um... All in all, they got pretty wild.
Al) Did they spit on you and stuff?
Jello) In England they do, in other areas they don't. That's something that's exclusively English.
Jimmy) Will you go back there?
Jello) Probably this fall, yeah. We'll probably go to Germany this time, we didn't the last time. The first time we went to Germany, some people had heard about "California Uber Alles" but didn't read the words, but there wasn't as much of a problem with that as with "Kill the Poor." The German record company didn't put the lyric sheet in the records so all the people saw was the song title.
Jimmy) Do you like any of the so-called English Punk bands?
Jello) Umm, I like the anarchist bands better than the ones being promoted in the press which are borderline heavy metal. Personally, I don't think the heavy metal, the cock-rock attitude, has any place in hardcore. It's anti-art, it's anti-thinking, it's anti-intelligent. So why take a step backwards? If I had to listen to a heavy metal band, I'd probably listen to Motorhead or Venom. An English band I like a lot is Rudimentary Peni, they're great.
Jimmy) Did you see them?
Jello) No, I saw the British Subhumans instead, they were good. British punk bands are generally slower but there are some thrash-orientated bands that don't even realize that's what they are. Bands like Disorder, Discharge...Discharge is one of the bands that puts out on stage rather than

Dead Kennedys

just standing there.
Al) Are they coming to SF?
Jello) That's what's being spread around. I don't know if that's gonna happen or not. It should be interesting, the singer is a direct cross between Darby Crash and Tomato DuPlenty (of the Screamers) on stage.
Sheena) Are the British bands aware at all of what's happening here?
Jello) Some of them are. It's hard to say. It wasn't 'til "Let Them Eat Jellybeans" came out that people started importing records. Now there's a small cult following for Dischord records. People are starting to be aware of Black Flag and DOA. The TSOL album is getting there. And "Boston, Not LA" made it over there.
Al) What do you think about the progression of the NY scene and the East Coast scene in general? Everytime you come around, it's grown.
Jello) It's great. I think the fact that more people are getting involved and creating things like magazines and bands and even like some people are showing us paintings they've done. And fine, if that's your outlet, then what the hell, do it. It's breaking down the idea of rock-n-roll as a spectator sport. It should be participatory. It shouldn't just be, uh, God goes on stage and dances gigs for an hour and then leaves. There is like punk conformity that we're coming out against also.
Ray) The kids that wear the Circle A on their jacket...
Jello) Circle A's are very saleable items for capitalist markets.
Ray) Generally they don't know what anarchy means. They think it means "I can do whatever the fuck I want" which is bullshit. Anarchy means being able to take care of yourself and not fuck people around.
Jello) Anarchy is the opposite of greed and this is a very greedy country.
Ray) Kids have been taught from grade one in school that anarchy means having a bomb in your hand and saying "Fuck You" with the other. And that's what the school system would like you to think. Anarchy is a state of mind, it's not a state of violence.
Al) Yeah, but you can't believe that anarchy could exist in today's society with its present values and stuff.
Jello) No, what we're into I think is anarchy of the mind. As being mentally strong enough to divorce yourself from the rest of the rodents and make your own decisions. Anarchy is something that would take hundreds of years to get across in this country. 'Cause if there were no more cops and no more laws tomorrow, every goon with a rifle on the back of his pickup truck would go around playing king of the neighborhood.
Al) Do you think there's a need for cops, then?
Jello) Well, the people who interpret anarchy as "I can do whatever the fuck I want, fuck over as many people as I want..." I think it was Geza X who was making the point that if you don't use your head enough, like move beyond rules and not need them, once you start acting like an asshole, you're giving someone else the right to enforce rules on you their way.
Ray) Like the bouncers tonight -- they didn't have that much to do because the people generally policed themselves and made it not necessary for them to get out and be crazy.
Ray) One of the problems behind the Staten Island gig was people got up on stage and stood there like cows. They didn't jump off at all. It made it very hard for the show to go on, it made it hard for everyone else to see what was going on.
Jello) There were people there, as we were talking about earlier, who couldn't handle anarchy if it was handed to them. They just say, "Oh, now I'm on stage, I'll just stake out this piece of real estate for me and not let anybody move me." Again, it became a greed trip.
Richie) How was your first visit to church?
Jello) Oh, right, oh, God yes, I spent Christmas with Theresa's family and they insisted on going to midnight mass. And, it was fascinating in a way because I'd never been to one before. Seeing that form of culture on parade was interesting. The priest coming out in his Quiana robes and stuff. Glowing away, talking about things.
Ray) We're not against religion as much as incorporated religion and TV religion.
Jello) Religion for profit, religion for this...it scares me in a way. Sometimes in the "Moral Majority" people get totally into being in a religious rally. I'm thinking, oh my God, I hope I don't turn into a Jim Jones.
Katie) They get up there with these charts and say, "This is how the world is going to end and you should send us your money now..."
Jello) Right, right. The one I listened to in Denver was a red, white, and blue circus tent with the Rev. Billy Joe Shambock inside. He cavorted around the stage using his mike stand as a sword. Then he had time to heal people and I had twisted my knee really bad at the time and was on crutches so I hobbled up to be healed.
Richie) Did they whack you in the forehead?
Jello) No, Billy Joe said, "Now what's the problem here, son?" And I said, "It's my knee, sir." So he took one hand and put it on my forehead, put the other hand on the back of my head, and swung me so I was horizontal but 4 feet off the ground. Then he pushed me back up and patted me. I walked to the front of the stage, threw up my arms and smiled. The crowd cheered, old ladies cried, and people came up to touch me. I'm more proud of that acting performance than almost any other one I've done.
Al) The Dead Kennedy's ever gonna be on M-TV?
Klaus) M-TV won't take that stuff, they won't take Target Videos.
Jello) Those are the best DK videos I've ever seen, Target Videos. What they do is they tape the six-o'clock news every night to get the images for the collages, then they use our music as the background. So, rather than seeing little puppets dancing on stage to their music, the music just becomes part of a soundtrack to a greater whole. They've done a real good one of "Chemical Warfare" and "Kill the Poor." That I think is a better approach to rock video than acting out these stupid skits.
Al) So you don't think you'll ever do live video on cable or something?
Jello) Umm, Klaus doesn't seem to be in agreement, but I don't mind infiltrating anything. You know, someone who's totally locked into Foreigner is going to turn it on and have his mind blown by the Dead Kennedys in the middle of the night. Fine, let them have it.
Al) Do you think if you were signed to a major label it would have the same effect?
Jello) Not really, because major labels try to water you down, so you wouldn't recognize your own stuff anyway.
Al) Like, say, if the Bad Brains were signed to a major label, do you think that would sway a lot of people?
Jello) It might and it might not, it will be interesting to see what happens with X. Obviously the distribution is better. But you have these accountants who have so many records to push, you run the risk of being lost in the shuffle. We do want widespread distribution. Like finding a DK's record in Woolworth's of Turdtown, Iowa could do wonders.
Al) Do you think the major reason English audiences are attracted to the DK's is because the name is so anti-American?
Jello) It's not so much that...it was mainly luck. We got a record released there and it caught on...it wasn't really the name... the English press supported our singles so people came to the shows primed to support us. On the other hand, many of the people had a very spoiled attitude. When UK Decay, (our support band on the first tour) played, people just frowned and folded their arms because they didn't know if it was cool to like them or not...Black Flag ran into the same problem when they went there -- people weren't zombified into their direction

PHOTO BY PHIL-IN-PHLASH

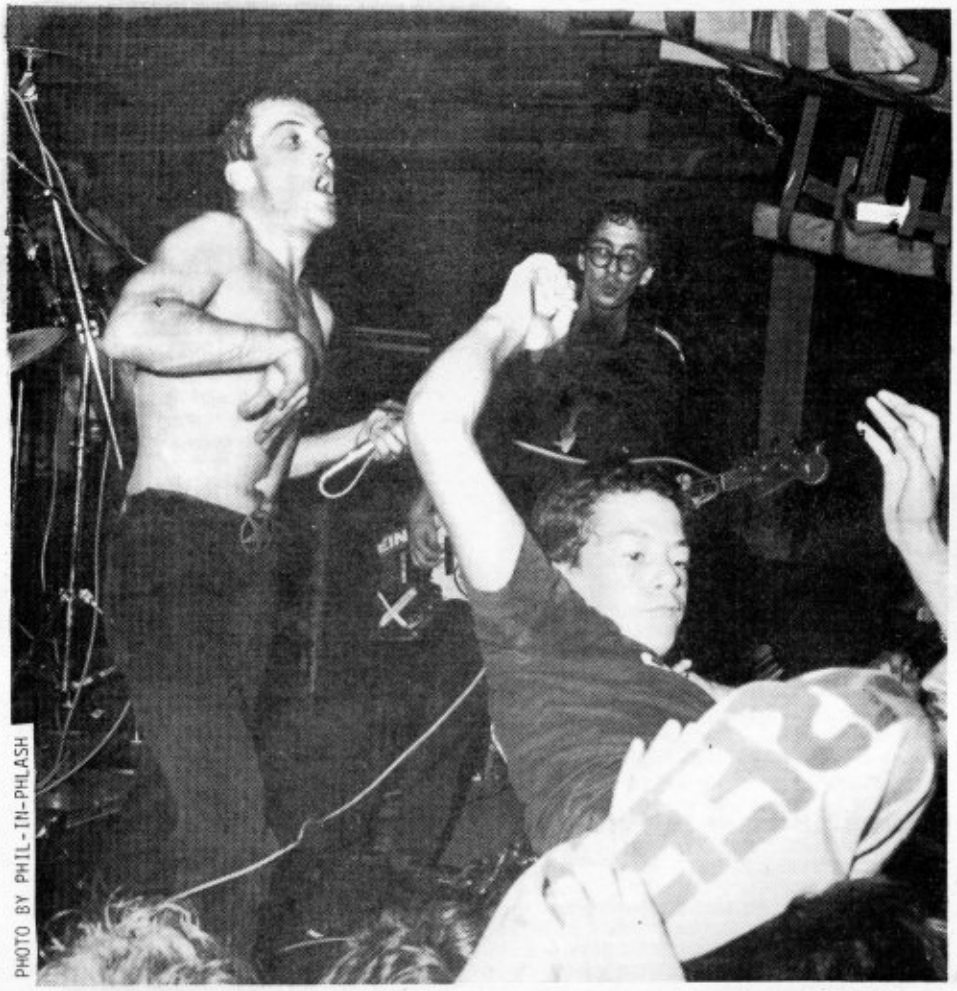


PHOTO BY PHIL-IN-PHLASH

quite yet...
Al) Did you ever meet the UK Subs?
Jello) Yeah, they were cool people but its hard to forgive them for bringing over the Anti-Nowhere League...
Al) Have you played over there since "Nazi Punks?"
Jello) It was only a widespread rumor at the time. "Jellybeans" had just been released so we didn't get much shit for it... We got a mixed crowd and generally they didn't fight with each other or anything...
Al) What is a "Nazi Punk?"
Jello) It's just about people who were coming to shows with macho, redneck, and jock attitudes and who wouldn't leave them behind because there was still some real serious fighting going on for awhile. It's aimed at people who are fascists in the head. It's so narrow-minded to force people into your views by beating them up...the best way to graphically illustrate where these fools are coming from was to call them "Nazi Punks" and to equate them with the worst form of facism there's ever been. I think it did have an effect in stopping some of the badassed fighting that had been going on on the west coast.
Katie) Would you go on the Phil Donahue show?
Jello) Yeah, I think I could do some decent damage to the man...one tactic they use, like when Chuck from BF was on the Rona Barrett Show, they interviewed him for over an hour off-camera saying it was a practice so he ended up talking himself out...by the time he got on they had narrowed it down to a few questions that wouldn't ruffle any feathers.
Al) His eyebrows weren't tired though...
Jello) Getting back to "Punk Rock Violence," one of the main reasons why all the rednecks started showing up...I blame the LA Times and the straight media more than anyone else for that. The LA Times invented the word slamdancing and, of course, if you go to gigs and interview kids who want to shock the media, of course they'll make up stories about how people get their legs busted and everything else. So people who are really into that read the article and start showing up at the shows and wrecking them.
Al) Do you consider pro sports violent?
Jello) Pro sports is militaristic more than anything else. The true evil of professional sports is the 'win at all costs' attitude which has trickled down into our lives. They preach the Vince Lombardi philosophy even in school now, so now you have these businessmen who are willing to stab any back and rip off anybody they please just to be king of the mountain...just like the kind of people whom "Nazi Punks" was written about originally who figured if they thrashed hard enough and got enough people in the head with their fists, then they were king of the dance floor and it was their floor. I think that attitude sucks. There's a way to get violent and be cool about it and there's a way to be violent and be a total asshole about it. That's the distinction I would make as opposed to positive violence vs negative violence. Thrashing and diving off the stage is technically violent but its positive violence because people are having fun doing it, and it's letting off a lot of steam that might otherwise be let off in a much uglier way. To get back to the Nazi Punk thing for a minute: Some people, especially in SF, are backlashing against the song, saying we're too preachy and we tell people what to do. Our response to them is: What we're doing is speaking our opinions. We have very strong opinions and we believe in taking a stand. If something like headbashing at out shows gets to us, then we'll say sinething about it. We're happy to hear other people's opinions. We're happy to learn. At least listen to what we have to say.
Al) Do you think those people know that song's about them?
Klaus) Yeah, a lot of them knew who they were cause they got very angry.
Jimmy) Do your lyrics reflect the opinions of the band?
Jello) More or less. I keep hoping some people would write more so I wouldn't have to write so much. Ray's are generally a little more personal.
Al) Do they agree with what you write?
Jello) For the most part, yeah. Our old drummer wasn't that much into what we were saying.
Richie) Would you rather see Reagan dead than alive?
Jello) I'd rather see him alive 'cause I'd hate to see a martyr made out of him.
Jimmy) How come Flipper didn't come?
Jello) They didn't break up -- they're taking a break. I still love Flipper.
Jimmy) What's SF like now? It seemed to be really art-orientated.
Jello) The scene's exploding with bands. The Maximum R & R compilation album will be coming out soon with 47 bands on it. One attitude in SF that sucks is they'll only support the headlining band. If a band opens up they never heard of, they just fold their arms.
Sheena) Will the album be all known or unknown bands?
Jello) Some of both. Some you've heard of.
Jimmy) Like the Wrecks (argh!) Do you still consider yourselves an SF band?
Jello) When were there...we do play quite a bit there.
Jimmy) What happened in Philly?
Jello) Well, the real ugly thing is a rival promoter called Lee Salmon announced on his radio show that the gig was cancelled. He now denies doing it, but the fact is he did. We played at the Starlite Ballroom in a low income neighborhood where the people get mad if they're not in on the fun. Apparently a stick of dynamite was thrown into the place between soundcheck and when the band started playing. Nobody got hurt. A lot of people didn't show up because of the neighborhood they were in, they expected trouble.
Jimmy) Was there a riot?
Jello) It didn't quite materialize as bad as it could have.
Jimmy) So what happened with Cyclorama?
Jello) Rumors are flying but it seems pretty obvious that two groups of people wanted us to play with them so they called the police on Cyclorama itself. They closed it for some kind of fire code. That shit doesn't happen so much on the West Coast.
Katie) Do you think your compiling the bands in this country...people tend to flock to you?
Jello) That's cause we're fans. People at shows come up and say, "Why aren't there any good bands in America?" And we say, "Wait, there are lots of good bands, you should listen to this, this, this, and this." The thing was you can't find those bands anywhere, so we put out "Jellybeans" with all the bands' addresses.
Jimmy) Who within Alternative Tentacles is responsible for signing the bands?
Jello) We don't really "sign" the bands, we don't work that way with our own records. Everything is a one-off. Even the singles, that's the only thing involved. No, like, two year contracts or anything like that. With Alternative Tentacles, the English branch is perking along pretty well now.
Jimmy) How come those records came out in England first?
Jello) Well, that's because the American end of it, the Faulty Products end, never seems to get a record out. We're kinda sore at them because they promised to have the "Maximum R & R" album out and the "7 Seconds" EP out a month ago and they still aren't out.
Klaus) It was Cherry Red getting their way with all kinds of 12 inch records they never bothered to get our permission for.
Jello) The reason we're working with Statik in England now instead of Cherry Red is because Cherry Red deleted "Holiday in Cambodia" for a while to make it a collectable, then changed the cover and made it a 12 inch. Totally without our permission. And English fans are the type that, if they're really into a band, they have to have everything that band makes with every single sleeve. And they really don't have much money, it's

really depressed. So that's a real back stab and guess who gets blamed for it. Anyway, with Alt. Ten....we're still trying to get it off the ground in American because we don't have anyone like the guy in England who gets things rolling for us. I think Alt. Ten. will be more visible in 1983 in America. We're primarily gonna concentrate on the Bay Area bands. Maybe pick up an occasional national product when the people come to us and want to do it. It's really hard to turn down TSOL or DOA when they want to work with you. In some ways, we've seen the dawning of hardcore bar bands. People in NY have been complaining about that. People crawl out and go to A-7 and say "We wanna play here," and they say, "Well, what kind of music do you play?" and the band says, "Uh, uh, hardcore," and people say "Hold it, haven't we seen you before as NY Dolls clones I hesitate to put down all the new hardcore bands because a lot of the kids have never been in a band before, so this is the first time they've put something together. The bands that have guts behind them are the ones that will last. The reason all the English bands with the exception of some all sound the same is because there's a new generation of kids who grew up listening to nothing but punk rock. They have no outside influence. One thing we want to do is to keep pushing hardcore and punk to their limits but keep taking them in new directions. Some people have taken this attitude that they get out of a hardcore band and say they've grown up and do things that aren't as good. The only people who have gone on to do something better are Will and Steve of Flipper who used to be the backbone of Neg Trend. The hardest core political punk band SF ever had.

Jimmy) What's the new record gonna sound like?

Jello) It's probably going to be a lot darker than the EP. More Psycho-delic songs like "Bleed for Me."

Katie) Do you think you're an evil person?

Jello) I think evil is a virtue considering what's considered good in this society. One thing that hit me at a very early age is that it was very healthy when certain conformist people called me psycho and crazy. They'd have nothing to do with me so at least I wasn't falling into their traps. Craziness and so-called mental illness is a virtue in this day and age. Parents in P.O.P. in LA have been sending their kids to mental hospitals when all they ever had to do was listen to them. They won't listen They just try to squelch.

Klaus) Craziness makes you take a look at yourself and what's going on around you. Complacency and normalness puts you right out into the center of things. It may make things easier for the time being, but it all builds up.

Jimmy) You're probably never gonna run out of things to attack, huh?

Jello) It's fun. We have a sense of humor and we're not afraid to use it in a vicious way if we have to. In some ways, we're cultural terrorists, using music instead of guns. Fighting the corporate society is great fun, great kick in the ass. Kissinger once said, "Power is the ultimate aphrodisiac." People like that are very dangerous. They have no sense of humor or real interest in sex. They're just concerned with running other people's lives. Nixon had a terrible problem with that. He and Pat slept in separate bedrooms and Pat explained it by saying Nixon snored too loud. God, imagine going to bed with Nixon? What a horrible thought, yuk!

Jimmy) So who's gonna be the next president

Jello) Well, it depends on Corp. What Corp. supports...what presidential candidates. I think capitalism and free enterprise don't really exist in this country. In many ways we have a feudalistic societv.

Darron) I have a question for you Boston kids. Do you guys support the hardcore scene or do you play Mafia places like the Channel?

Richie) We don't play any Mafia-orientated places.

Klaus) Not so much play there but even go to the shows there.

Al) It's not a uniform thing. Unity doesn't exist. We won't play there.

Jimmy) Most of the bands will jump at anything. So, what do you think of the "Boston, Not LA" album?

Jello) I thought it was pretty good overall. The two bands that seemed to stand out for totally different reasons were the Freeze and Gang Green. The Freeze for variety and Gang Green for sheer intensity. It was all pretty good. Keep in mind a lot of people picked up the album in LA and saw the "This is Boston, Not LA" provincial attitude and put it back without giving it the time of day. I'm glad Modern Method decided to support hardcore instead of turning their nose up to it. I think it sounds more like DC. DC took the LA hardcore one step farther, and now there's a new level of intensity brewing with bands like Gang Green and MDC and Scream from DC who sound like the Dischord EP's at 78 speed.

Al) Did you ever go under a different name to get a show?

Jello) Twice, to play high schools. Although both times we worked it so everyone knew who we were except the faculty.

Al) What names did you go under?

Jello) Once "The Pink Twinkies" and another time "The Creamsicles." We wouldn't shorten our name for anything. That's not where we're coming from. And another thing -- ticket prices are $2 to $3 dollars more expensive out here which is one thing we tried to fight the first time we were out here.

Katie) This was the most expensive show.

Jello) Uh oh.

radiobeat

our tapes get played!

Post Moderns "Y.M.G."

The Del Fuegos "Car at Night"

S.S. Decontrol "How Much Art?"

The Prime Movers "See that Girl"

The Proletariat "Splendid Wars"

Negative FX "Feel like a Man"

radiobeat

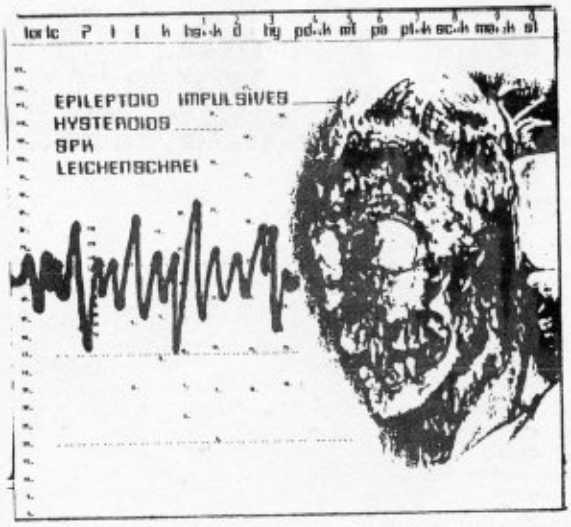
Engineers:
Jimmy Dufour
Lou Giordano

8-Track Recording Studio Kenmore Square 738-7412

Albums

YOUTH BRIGADE - "Sound & Fury" - Better Youth Organization

A full album from LA's Youth Brigade... from what I understand they're not that happy with the final result of this LP and they're going to replace about five songs and remix the whole thing fairly soon...it seems like a wise idea since there are only 400 copies of this and it just doesn't seem to do a very accurate job of reproducing their sound...some of the songs are about two years old which is probably a deterring factor here...a heavy emphasis on chanting sing-a-long choruses dominates the record without ever sounding like an oi-ripoff...look for the 2nd pressing which should be much better...



LAST RITES FOR GENOCIDE AND MIA LP - Smoke Seven Records

Somewhat pointless effort...MIA from Nevada and New York's Genocide each share a side on this 12"...the question is why would Smoke Seven want to put this out since neither band is exceptional in any way... MIA are the better of the two and contribute a few decent cuts -- they probably could have made a half-decent EP at best... Genocide sport terrible lyrics and equally bad songs...avoid this...

SPK - "Leichenschrei" - Thermidor

A little bit tame compared to their live cassette reviewed last issue but this is still pretty scary stuff...not comfortable, happy or cheerful in any way, but still very demanding of your attention anyway...

CABARET VOLTAIRE 2X45 Rough Trade

certainly a lot more accessible than one would expect from this bunch... in fact it's almost too "nice" sounding to really be Cabaret Voltaire...thats not really a complaint though because this is still quite good...5 long songs extended over 2 12" discs for the price of one...

"Life is Ugly so Why Not Kill Yourself?" Compilation LP - New Underground Records

This is undoubetly the season for compilations, which is too bad in this record's case because it will probably get overlooked in the process...the record contains both old and new material, all of which maintains a high level of quality without relying on any strict format...the opening track is from the old Red Cross (featuring Greg Hetson on guitar and Ron Reyes on drums) and ranks as probably the best thing they've done (then again, I've never been much of a fan of theirs, anyway)...Anti, ILLWill, and Civil Dismay are more orientated to the typical thrash sound...Anti sound OK but the mundane war themes are all too familiar...China White close out side 1 with 2 leftover tracks from their EP of a couple years ago...if this is a compilation from LA then of course the Minutemen will appear...you've probably made up your mind about this group's style of noise; I like it...Zurich 1916 contribute a long, slow, and dirge-like song that is one of the best cuts here...Mood of Defiance and the Urinals add real good cuts while the Plebs are just plain annoying and 100 Flowers continue to disappoint me... Saccharine Trust are amazing as always...I hope they get something new out soon...a good well-varied compilation...don't continue to ignore it...

VOID/THE FAITH LP Dischord Records

Once again, another vital release from Dischord who continue to amaze with their consistant quality...while both of these bands have firm roots within the basic Dischord sound, they're not afraid to expand and move forward...Void are simply brilliant(unfortunately in keeping with D.C. tradition they've broken up-as have Artificial Peace and Black Market Baby)...they sound constantly on the brink of disaster, as if each song is ready to collapse into mangled noise at any moment, but somehow they manage to keep it together (if only slightly)...much of the credit here belongs to guitarist Bubba who is the closest approximation to a true guitar hero since Pat Smear's Hendrix-inspired demolition during "Shutdown"...The Faith aren't quite as awe-inspiring in comparison but still manage to come off quite well... the original pressing of this is theoreticlly sold out(distributers had ordered them all before it was released) so don't wait much longer...

SUPERHREOINES "Cry For Help" Bemisbrain Records

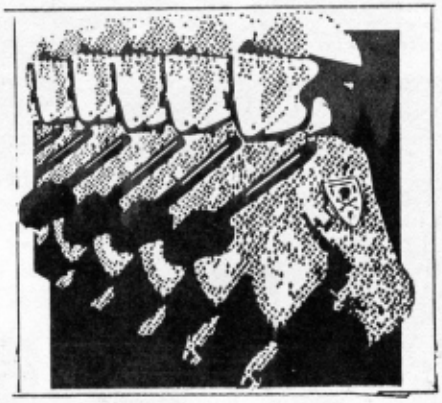
a bit too close sounding to Christian Death for comfort...lyrically, though its much more personal orientated...nary a mention of the devil anywhere which comes as a welcome relief...still somewhat lacking in originality but not just a mere ripoff which may be the initial impression...

CRASS "CHRIST" Rough Trade

The most ambitious and overall best effort yet from Crass...this is a double boxed set featuring a new studio LP plus a live one...also comes with a long and pretty interesting booklet...except for the fact that the box has raised the price substantially, Crassremain firm in their anarchistic beliefs...the studio half is probably the groups finest moment...a raw, alive sound...of cource they remain idealistic, maybe pretty naive, but this is the noise of true commitment...

MDC - "Millions of Dead Cops"

A bit too overtly political for me... I mean I'd rather not have this stuff slammed into my face quite so heavily...but you can't question MDC's convictions -- they certainly believe their views and are trying to reach people as best as possible...I think I'd prefer a slightly more subtle approach... whether you listen to the lyrics or not, though, this is plainly a great thrash record that ranks head and shoulders above most of the competition...6 bucks to MDC, 2440 16th St., Box #103, SF, CA 94104



THE BIRTHDAY PARTY - "Junkyard" - 4AD Records

More intense dementia from this bunch who have moved to Berlin and may or may not break up soon...a marked progression here without losing any effect on their unrestrained sound...as can be expected, this is nothing less than great...

THE FLESHEATERS - "Forever Came Today" - Ruby Records

Another incredible installment in Chris D.'s anguished vision...this time he's got a permanent touring band behind him and once again he has changed and revised the Flesheater sound into something totally new and exciting...guitarist Don Kirk shows a few heavy metal tendencies without ever falling into that genre's trap, giving the band a much harder and louder sound...Chris remains one of the great singers of our time as well as one of the more engaging lyricists...what can I say...a simply awesome band and this may be their best effort yet...

MEAT PUPPETS - LP - SST/Thermidor

Wild eccentric noise from the Meat Puppets who are from Phoenix...some of it is real fast, some slow...there's a couple of instrumentals...a totally unpredictable sounding band...occasionally a nice melodic beat comes into the foreground only to be distorted by the demented vocals and manic guitar playing...a rather difficult record to describe so give it a chance and make up your own mind...

THE SALVATION ARMY LP Frontier Records

The basic premise behind this-an updated version of 60's psychedelia by a new LA band-doesn't intrigue me much... this is a fairly enjoyable record and better than I expected...not quite as cliched as you would assume...would you believe that the "real" Salvation army has sued the band and forced them to change their name to The 3 O'clock...

MAXIMUM ROCKNROLL "All Quite on the Western Front"

Without question a highly commendable effort...I really haven't had enough time to listen to this all the way through yet so I can't very well pass judgement...then again I'm not so sure I'm looking forward to a 47 band compilation...all reports are that this is quite good though...

FINLAND

...got a whole bunch of records from Finland recently and these are a positive indication that there is a tremendous, young and thriving scene over there... tons of good bands...this stuff has got to be heard...

LAMA "Tottuus Loytyy EP"
" "Nimetron" EP
" "Valiaikainen" EP

Maybe the best band from Finland and probably the most well known as well... they've got 3 EP's out plus an LP which I haven't heard yet...great hard driving sound without ever sounding boring or monotnous...all 3 records are excellant... slightly more intricate and precise than some of their coherts while maintaining a raw edge...the "Valiaikainen" EP has a really cool inside sleeve which is worth the price alone...get these...

RATTUS "Rajoitettu Ydinsota" EP

4 great cuts in theDischarge mold... Discharge does seem to be the main influence for many of these bands but there is also an american feel to many of the records...not to imply that these are just mere ripoffs...a high level of originally is constantly maintained...

TERVEE KADET "Rock Laa Hausta" EP
" "Mull On Liian Lyhyt" EP
" "Aareton Joulo" EP

Right up there with Lama in the greatness department...much less refined sound though...their first two EP's are some of the crudest recordings ever... raw, blazing, classics...vocals sound like they're coming through the bass

LAJA OF TERVEET KADET

amp and are barely distinguishable but that omly adds to the overall effect... the third EP, "Aareton Joulo" shows a marked technoligical improvement...a more polished sound recorded in a more typical fashion...without losing any energy, just gaining power...continuously great progressions...look for an album soon...

KAAOS/CADGERS EP

Each band shares a side here on this 7 inch with Kaaos being the more successful...Cadgers' vocalist ain't so hot which limit's their effectiveness...the leather jackets with Anti-Pasti and Vice Squad written on them plus the ever present circled A's makes me question their ideals(biggest drawback about these discs is thst you never know what they're singing about), but the lameness ends there...

BASTARDS EP

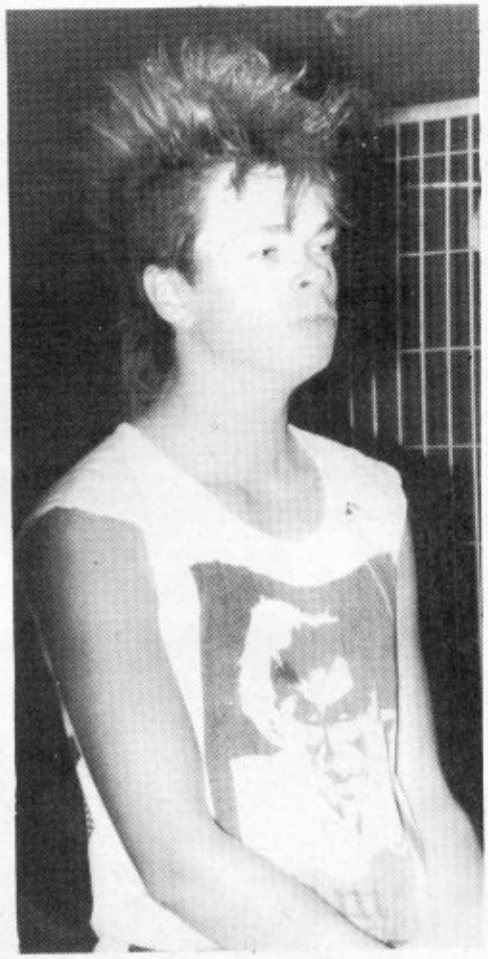
10 tracks in all here...the sleeve layout and colored vinyl bring the S.O.A. EP to mind which was probably a deciding influence for this band...if this was just run-of-the-mill thrash I'd be completly bored by this point but I'm not...the quality continues...

SYSTEEMI EL TOIMI EP Compilation EP with KAAOS, LAA HAUS, VAPAA PAASY

Brand new one containing three bands and a total of 12 tracks...

KOHU 63 Mini LP "Valtaa Ei Loistoa"

slicker, more advanced record with a total of 6 tracks...reminds me more of the Rejects than Discharge...still good though...



EPE OF LAMA

...what can I say...these bands can stack up against anything...in the same class asthe stuff coming from D.C./Boston/LA/ Detroit...a variety of sounds within the basic mould...the more recent recordings indicate an ongoing transition towards change and improvement while the older ones(like the early Lama and Terveet Kadet) are as anything I've ever heard...

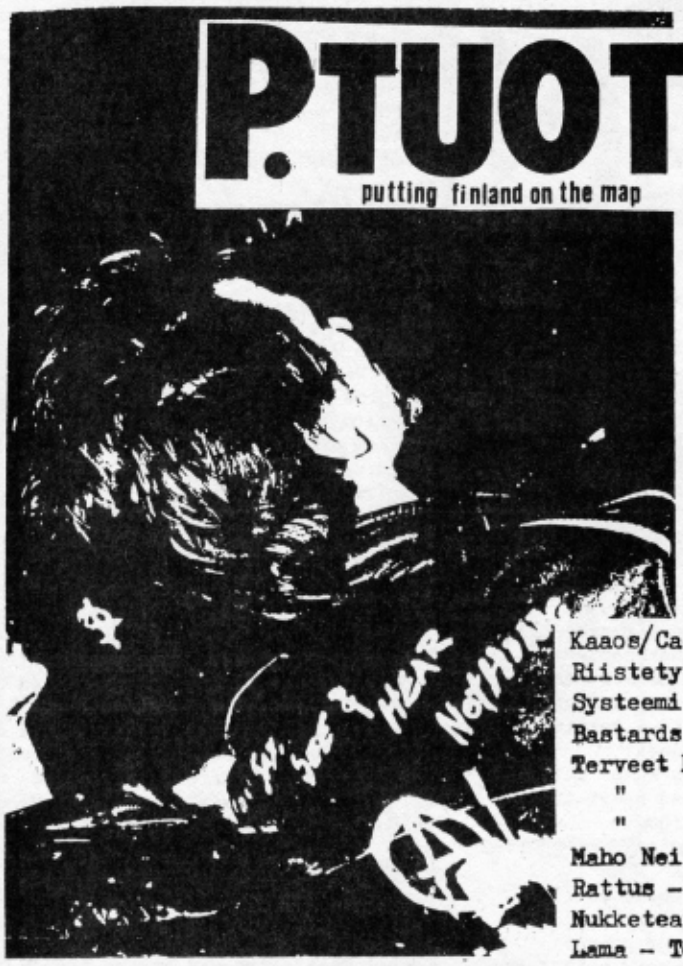
about obtaining them...chances are you won't findany of these in ypur local record store, but they are easily avaiable through the mail...the 7 inch EP's are $3.00 each(try to include a couple of bucks for postage as well)...get an international money order and write to:

P.TUANTO
C/O VOITTO VASKO
76780 LAMMINMAKI
FINLAND

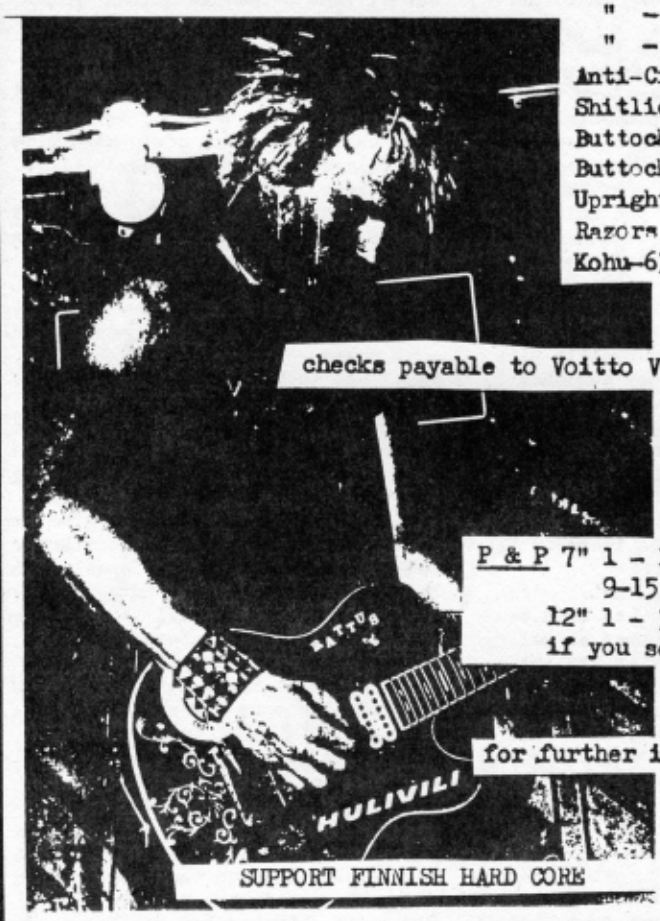
Voitto is the main distributor of these records and very dependable...absolutely worth sending for...

P.TUOTANTO

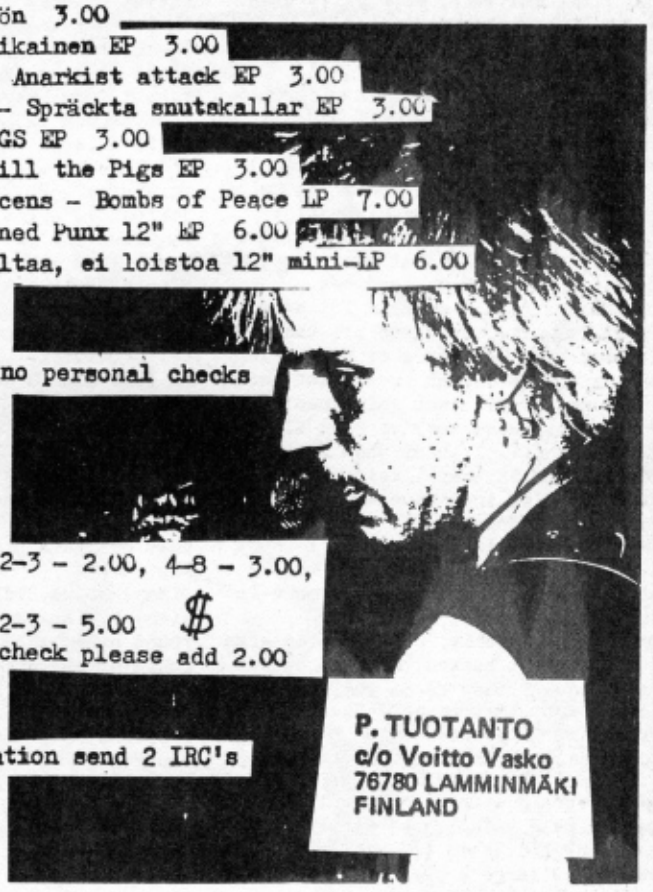
putting finland on the map



Kaaos/Cadgers - 8 song EP 3.00
Riistetyt - Laki ja järjestys EP 3.00
Systeemi ei toimi 12 song sampler EP 3.00
Bastards - Maailma palaa EP 3.00
Terveet Kädet - Aaretön Joulu EP 3.00
" " - Rock laahausta vastaan 3.00
" " - Mull on liian lyhyt 3.00
Maho Neitsyt - Mitä on Punk ? 3.00
Rattus - Rajoitettu ydinsota EP 3.00
Nukketeatteri - Tervetuloa helvettiin EP 3.00
Lama - Totuus löytyy kaurapuurosta 3.00
" - Nimetön 3.00
" - Väliaikainen EP 3.00
Anti-Cimex - Anarkist attack EP 3.00
Shitlickers - Spräckta snutskallar EP 3.00
Buttocks - BGS EP 3.00
Buttocks - Kill the Pigs EP 3.00
Upright Citicens - Bombs of Peace LP 7.00
Razors - Banned Punx 12" EP 6.00
Kohu-63 - Valtaa, ei loistoa 12" mini-LP 6.00



checks payable to Voitto Vasko, no personal checks



P & P 7" 1 - 1.00 2-3 - 2.00, 4-8 - 3.00, 9-15 5.00
12" 1 - 3.00, 2-3 - 5.00 $
if you send a check please add 2.00

for further information send 2 IRC's

P. TUOTANTO
c/o Voitto Vasko
76780 LAMMINMÄKI
FINLAND

SUPPORT FINNISH HARD CORE

MEATMEN

Jimmy) So is this going to be a serious interview?
Rich) Sure I'd like a serious one for a change, I mean it could be a little funny.I have my serious thoughts.
Jimmy) What do you think seriously about?
Rich) I seriously think about bands I like, etc., etc.
Tesco) Beating off.....
Rich) Beating off is predominant, it holds a key role in my daily activities
Mike) It's a very talked about subject since I've been around.
Tesco) Well we do it alot, there's nothing wrong with that.
Rich) No, no I think it's very good. Actually, you can set the tone of the interview cause it's your questions.
Jimmy) What do you think of the tour so far?
Tesco) Boston was the coolest by far, the crowd and the place to play, the only thing that sucked was the PA.
Jimmy) What did you think of the Mudd Club episode?
Tesco) We made a lot of money but the people were dicks.....
Jimmy) You don't like piggyback dancing?
Tesco) No, not much, especially when the people don't even listen to the music, they're just in there beating on people's heads.
Katie) Do they piggyback in a circle?
Jimmy) Yeah
Tesco) Whoever thought that up is a pretty mindless twit!
Jimmy) How does that compare to the reaction you get in the Midwest?
Tesco) Um, Midwest is different. The Freezer is so small that everyone just smashes up there like sardines.
Rich) There is not a whole lot of room.
Tesco) You get your basic pit when you get your Dead Kennedy's or Black Flag playing and it's punk rock night and people want to be punk rock then you get the pit cause they've seen slam dancing on T.V. I think what I liked about Boston is that I felt the people were generally into it and they weren't just doin it for ..... I could tell they knew certain songs like "1 Down, Three to Go" and going off on those.
Katie) Does that make a difference in your performance?
Tesco) Oh, totally, our last few gigs in the Midwest sucked, Midwest crowds are weird. If they're on their on, if they're not, they're not. Now there's a bunch of Oi people trying to fragment the scene, and they're dragging along a lot of these young kids who two weeks ago were bald with blank t-shirts now they're bald with braces and tie-died jeans and red laces in their boots.
Jimmy) How large a protion is that?
Tesco) Not many, 15 or so, but they manage to blab alot.
Jimmy) They're recruiting?
Tesco) Oh yeah, they're going strong, cutting all the Touch and Go bands down. Whatever they can do to undermine them, y'know. Just fuck 'em. If you want to be Oi, then go live in England. Like, I like what you might classify as American Oi, I think Iron Cross is a great band. You might consider them an American Oi band. Youth Brigade from LA is alright. But y'know, those bands are more original sounding. Those other bands just seem to ape each other, Midwest has got a good scene, there is a lot of good bands but it's, I don't know.....
Jimmy) Fragmenting?
Tesco) Well no, it's not fragmenting. I don't want to say that cause that gives some people the benefit and I don't want to credit them and uh.....
Katie) Is it a big clique turning into a bunch of little cliques?
Rich) Not even that so much. I think the bands are so spread apart there never really was a clique.
Jimmy) Because of physical territorial difference?
Tesco) Yeah, right! You've got kids driving from Kalamazoo and Holland. It's a long 3 1/2-4 hour drive.
Katie) Do they really come that far? To go to a show?
Tesco) Yeah, and the kids from Toledo drive an hour. We drive an hour and a half from Lansing. There are things that happen in Lansing periodicly, Bad Brains played there and who else? Oh, the Flesheaters played there and they were great. So bands do come there periodicly but a little too infrequently. Plus you get a lot of new wave homos, new wave sluts, girls that bleach their hair and fuck eachother. Boys too y'know, that kind of scene, try to be real cosmopolitan in a corn belt community. They can basicly blow me like Gloria and Hillary and that little negro slut.
Rich) That pint size negress...
Tesco) The tiny little niglett who mongers on the massive punk rock blood sausage. We're not prjudice, but she just happens to be black. Did you know that our bass player used to be ir The Fix?
Jimmy) No we didn't know that.
Rich) I wish the Meatmen had been around since like last summer so we could have played more with Violent Apathy and The Fix on tour. Those are the kind of bands we hung out with. They played at some of our shows and stuff.
Tesco) Yeah, Violent Apathy, they were like a great band. Their guitar player is a penis, but they were a great band.
Rich) The original Meatmen, when we first were just trying to get the songs down, were the drummer from Violent Apathy and the bass player from Violent Apathy then that change over took place.
Tesco) Yeah, me and Rich since the start have gone through so many changes. We've managed to keep it together though.
Jimmy) So is this the last hurrah of the Meatmen?
Tesco) I don't know, it's hard to say, probably.....
Rich) Yeah, cause he might be moving so.....
Jimmy) And your not going to move with him?
Rich) Well, I don't know what I'm going to do really.... I don't know what I have the money to do.
Jimmy) So what inspired you to write Blow Me Jah?
Rich) Well, it was originally going to be "Blow Me God" but then we started thinking about Reggae people and stuff and how there was alot of them around MSU's campus and they seem to be pretty directionless....
Katie) There are a lot of them out there?
Rich) Yeah, that's one of the things they can kind of attach themselves to so they won't have to be labeled "new wave".
Tesco) Like there's this suburban kid, a black guy that plays in this band called The Samaritans. He talks, y'know regular suburban Midwestern accent. Then the Bad Brains came to town and they stayed at Mike's house and he walked in and he was going, like Mike asked him "Oh, how ya been" and he says "Pretty good, pretty good" and then the Bad Brains come in and he starts "Hey mon, like ah the spliff jah blah..." talking in that lame dialect.
Katie) That's the Bad Brains though, they do that too.
Tesco) Yeah
Rich) Well they can blow us too.
Tesco) They played with us two nights at Bunches. They used our equipment and they didn't even offer us a dime. They stayed at Mike's house!
Mike) Yeah, for a week.
Tesco) Yeah, that's typical Bad Brains action, yeah, phone bills and shit and just the whole reggae philosophy it's kind of like.....
Katie) Jah provides.
Tesco) Yeah, Jah provides and give us your money.
Mike) And they did that thing to the Stains in Texas too.....
Tesco) and they ripped of that singer in the Big Boys cause he was gay and they took money and said we're not going to pay you back "you blood clot faggot" and all that shit. The Meatmen talk about homos but we attack homos cause they're weak and defenseless not because we legitimately hate them. We joke about them and call them sissies and stuff but that's because homos can't fight back. Just like cripple children can't fight back, that's why we wrote the song and uh, I don't know.....
Katie) Has anyone taken you seriously and attacked you because of it?
Tesco) Yeah, Ripper will if that issue comes out, if it ever does. Some guy got mad cause of "One Down Three To Go". I'm honored cause last issue was "Why we hate the Misfits" by Eugene of Whipping Boy and I'm honored because basically, San Francisco can

suck my dick.
Rich) Really!
Tesco) They got no good bands. They've got overrated band like Flipper and the Dead Kennedy's. They got nothing to do but bitch and moan about the Misfits thing, y'know. The Misfits over reacted and the crowd over reacted, it was a misunderstanding. They're still blowing it all our of porportion y'know? "If you like the Misfits you must be some kind of sick sado-masochist" I think that's a pile of dog shit. So if you're from Frisco and you're reading this, you can eat me..... Except for Tim Tanooka who edits Ripper, he's a cool guy.
Mike) Jeff Bale's alright too.
Tesco) Yeah, Jeff Bale, who else can we give a reprieve from the "Blow Me from The Meatmen to Frisco"?
Jimmy) So who else can blow you?
Rich) Lesbians
Tesco) We really hate them
Jimmy) You haven't written a song about lesbians have you?
Rich) No, but there's one in the works,

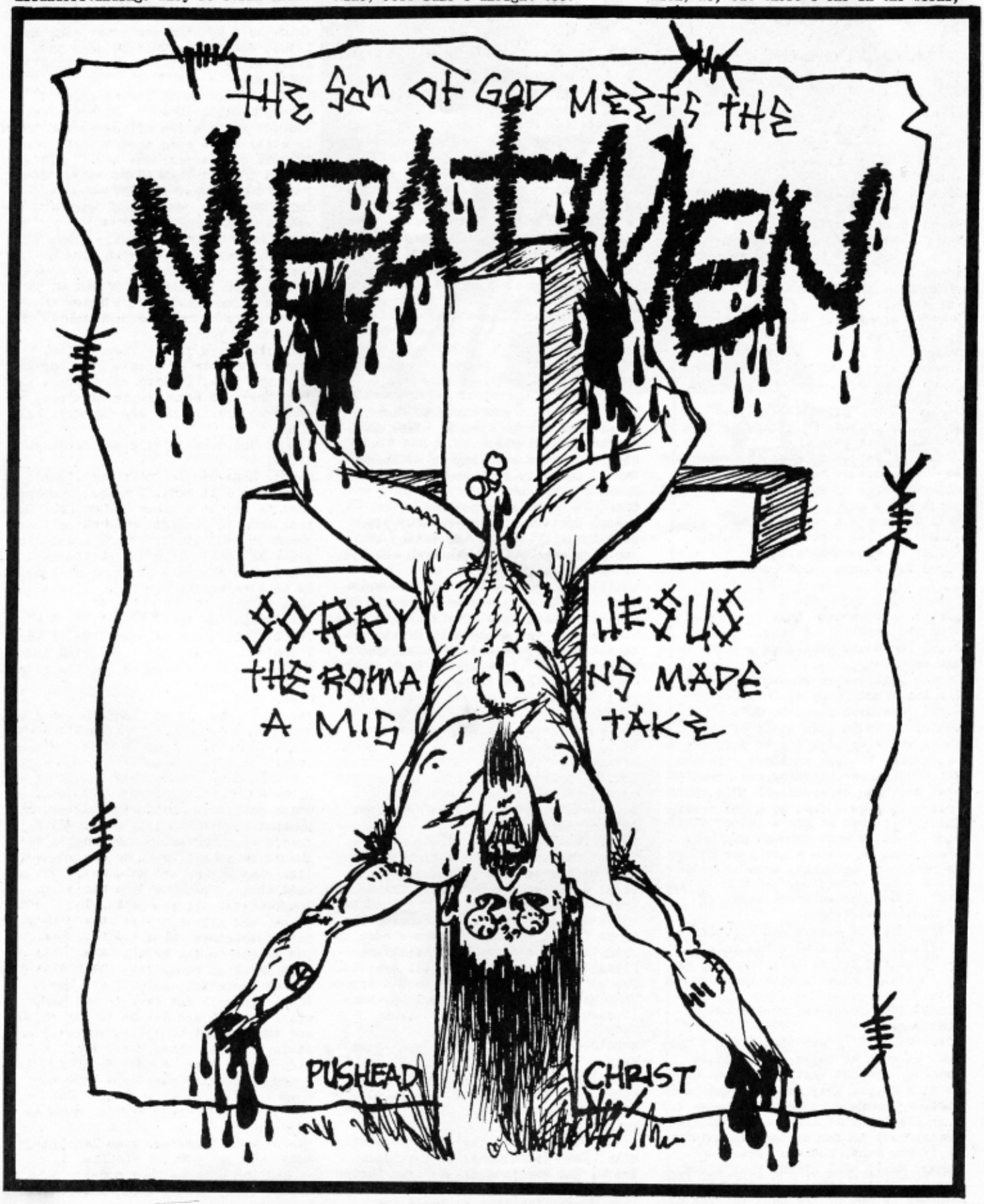


PHOTO BY PHIL-IN-PHLASH

it's called "Meatmen Hate Dykes".
Tesco) We've got the lyrics written but not the music yet.
Rich) The way we look at it, women are lesbians because they can't fill the maternal urge or something or they can't get a guy.
Tesco) There's a mental block.
Jimmy) So what comes first? Do the lyrics always come first?
Rich) Not always, sometimes it's mixed up.
Tesco) Rich and I had a very prolific period when we came back from Canada with two cases of 6% beer.
Rich) The beers went down and the music came out.
Tesco) That's when we wrote "Tooling for Anus" and "Orgy of One"....
Rich) "One Down Three to Go"...
Tesco) ...up in this attic of this house where he wasn't even supposed to be living, sitting up there with the air conditioner blasting and drinking that beer and we wrote all this stuff. Porn just flowed from my mouth freely and that's when we got a lot of stuff done. Then we went through another phase when we wrote a lot just before we recorded. Actually, some of it we wrote while recording.
Rich) Sometimes we wrote songs as we were rehearsing.
Tesco) See, we always had trouble rehearsing. Ask us some other pointed question and get us into trouble, ask us something else... like who else we hate!
Jimmy) TSOL for sure, what inspired that anger?
Mike) Well, I'll say that I don't hate TSOL as much as these guys because when we were out west, they were kind of nice to us. They let us practice in their drummers grandmother's house for a couple days. At least the drummers pretty cool as far as the Fix goes.... So if you want, put that down.
Jimmy) Well, that cleans your slate...
Tesco) I think they're Weathered Statues is one of the best records of 1982..... Don't you think so Rich? I think Jack LaPoga when he plays that synthesizer, I just.....
Rich) I feel a swelling in my loins...
Tesco) Suddenly from your pants springs forth a kingsnake.....
Rich) An uncoiled kingsnake.....
Tesco) Spitting forth venomous jism angrily..... That's the reason we don't go see TSOL, cause Rich embarrases us everytime.
Katie) Did they come to the Midwest?
Tesco) Yeah, they did an interview in Skank and they said "Our tour was great but Detroit was a bunch of Dicks" because everyone walked out when they came on stage. It's pretty cool cause we have this gang of people that we call "The Meatmen Army", like 40 of them and they like follow us around whereever we go.
Rich) Our drummer has instructed some of them in black belt Martial Art technique. Just things to keep in mind for wanting to kill and maim.
Tesco) So we're ready when TSOL come back to the Midwest.
Katie) Do you promote violence?
Tesco) We promote violence, sex, depravity, agnostism.....
Rich) Old people genocide.....
Tesco) Yeah, we think there should be mandatory death at 65. A genocide pie comes flying through an open window in your face from an unknown assailant.
Jimmy) Then Fear would be all over....
Tesco) Yeah, we love Fear too! Everyone used to like Fear until they saw them live and saw how lame they were.
Rich) You know with the Fear album, I genuinely like half and genuinely hate half.
Tesco) Musically, they're pretty talented, you know they do some weird time signatures and stuff like that. We're going to get anti..... Don't get us wrong, we do like bands from LA like...
Mike) The Descendents.....
Tesco) The Descendents, Social Distortion, bands like that and Minutemen, I like bands like that so don't let people say "Oh, the Meatmen are lame, they don't like LA". We like all scenes as long as there are bands in it.
Jimmy) What do you think of Black Flag these days?
Rich) Well, like I don't know what Henry's trying to do y'know, with his voice and stuff. He sounds like an antiquated Darby Crash sometimes but I think he's got the raw power edge but I just don't like when he does that growl thing, I think it's a little overdone.
Tesco) I like young scenes cause I think, I still love the DC scene cause there's still a lot of energy and there is still roots even though their scene is well over a year and a half old and Boston too.... That SS Decontrol album, I don't care what anybody says, that thing destroys, dominates, assaults the senses with macho.....
Rich) Like Tesco, he really likes this uummph, really low driving kind of force that is so subtle yet so powerful
Tesco) When you hear SS Decontrol it's like a rhino driving it's thick tool into Rich's mother's midsection, a very macho record.
Rich) That's a little forceful....
Tesco) A couple of people I talked to, that are like, I think most people agree that the best couple of albums to come out are the MDC and Decontrol albums.
Jimmy) Who doesn't like the Decontrol album?
Tesco) Some people don't but I don't know why. Just kids, I think, you know what it is, it's cause they've got a problem with straight edge cause they smoke pot and stuff. Y'know ideologically they don't like the philosophy. I'm a firm advocate of straight edge as an alternative for kids, I've said that before.....
Rich) Yeah, me too.
Tesco) Regardless of what I do, I mean I don't do drugs, but I do drink and these guys enjoy muggles but the alternative is there.
Mike) Occasionally
Tesco) Y'know, if you want to smoke pot you can, they have an option, it's cool. The whole thing with Minor Threat People think Ian's walking around in clerical garb y'know. All he did was offer an option and y'know and some of these people in Boston have taken it where they want to take it. I think that's good though. I don't think it should be something that is underground like that album puts it out and if kids want uh....Y'know, I saw "Skinheads are Conformists" written on the wall of this place, and all that shit. You'll always have detractors. What they do though i s put people on the defensive and make them think so bands like Minor Threat and SS Decontrol, make them fucking think. They'll cut it down but they'll still go home and listen to the record and think about what they're doing and saying. Two or three years ago, you didn't have that. Rock n Roll was just synonomous with drugs, now it's not anymore. I think it's cool.
Jimmy) So what other Boston bands do you like?
Tesco) What I saw was great, a lot of kids.
Jimmy) Did you see Gang Green?
Tesco) Yeah, pretty cool, I didn't know they were a three piece

Rich) Yeah, I didn't that either. I thought there was a singer. Maybe they need a little singer occasionly
Tesco) That was incredible, I mean I've seen piles in DC a couple of times but when I saw those piles I had to do all I could do not to start laughing.
Rich) I know that was great! The best part was that fag dracula guy was at the bottom.
Tesco) I think Al grabbed him and threw him down onto the stage. That was funny that dracula asshole cause at this Misfits show at this Polish Hall last Halloween, Brian is standing on a street corner and he goes "Who's that Dracula Asshole" and it was Dave of the Damned!!
Jimmy) What did you think of the Damned when they played in Michagan?
Tesco) Oh, they were terrible! I'll never know why, like, to me people who still love the Damned are like people who still listen and love Hendrix, ya know?
Rich) Or the Dead Boys.
Tesco) Yeah, or The Dead Boys, y'know, give me a break. The Damned had one good record. They're first album and then a couple of good singles but they just put out piles and piles of vinyl shit and people are still collecting it and buying their new records. They were terrible, they played keyboards and had all these guys that looked like AC/DC rejects y'know going "duh, duh" and spitting on the crowd and look ing real lubricated. Yeah, they were terrible. The Circle Jerks were great when they came through the Midwest this last time.
Rich) Yeah, they were really good....
Tesco) Speaking of Big time bands.....
Jimmy) Did you see the Dead Kennedy's?
Tesco) OOH, there's another.....
Rich) Here comes a bomb.....
Tesco) Mike, you comment on them, you've seen them more than once.
Mike) Um, no, I don't feel like commenting on them....
Tesco) O.k. he wants to keep... incase he goes back to Frisco he wants to have a place to stay.
(lots of laughter)
Mike) That's not going to help, what you just said....
Tesco) He wants to go flipping through Biafra's massive record collection. What do you think of Jello Biafra Rich?
Rich) I don't know, I think that the Dead Kennedy's have had their day.
Jimmy) That's the worst thing you can come up with?
Tesco) It's like their manager Vraney also manages TSOL and Flipper and Biafra gave us a list of bands that he want ed to warm them up and Biafra or Vraney are anti-Meatmen cause the Meatmen weren't on the list, I think it's cause of the TSOL connection.
Jimmy) Oh he told me you had some strange sentiments toward other bands for unfounded reasons.
Tesco) Oh really, that's what Biafra said? Well tell Biafra he can nurse the cocnut jam out of my blood viper. he's a little man, small man, big mouth y'know, Ian says it again.
Jimmy) So let's talk about our other favorite subject, NY.
Rich) With 8 million people, where are they, where's the scene? Where are all the kids? That's all I've got to say! I don't see them.
Tesco) I got this zuchini the other day that banana squash, nice and firm, only 69¢ a pound, next question? No, I think Crucial Truth are o.k., I like the Nihilistics record, no one else does, but I do, I like the Beastie Boys record and I think the Misfits are the best band in the world.
Rich) I agree with all of that! Misfits are great and uh, swell guys. I heard NY summed up in one phrase: "Millions of confused people".
Tesco) There's a big difference between a media scene and a real scene, not that NY even has a media scene. There's a lot of kids trying hard y'know, maybe the scene will come around, I don't know, it's like your trying to build a scene in a city where it's been floundering for years. From Max's Kansas Cit y days to what you have now. It's a floun dering scene, as Brian Hyland would say "Flotsam on Humanities ocean".

PHOTO BY ANGELA

CASSETTES

SUBPOP 7 Cassette Compilation
Subpop comtinues its attempt to document American underground pop music... don't let the word "pop" neccessarily turn you away from this...hardly as wimpy or middle-of-the-road as might be expected. Some of the bands here are fairyl well known while others are quite obscure... well varied and deserving of attention... Subpop alternates between a cassette and a fanzine...#8, a 24 page zine is now out...$5.00 for the cassette to Subpop, Box 445, Olympia, WA, 98507...

MEATHOUSE Cassette Compilation, Version Sound
The second in a continuing series of cassette compilations from Bob Moore... this is the follow-up to :Charred Remains" and includes 26 bands this time...for the most part this is pretty lackluster stuff-boring, mindless thrash music without any content...its sad to see so many bands willing to confine themselves so thouroughly to such a strict format...there are some good things here though...Blight run through their "theme" song which is pure genius...too bad they no longer exist...Battalion Of Saints-everything they've done is great-this is no exception-2 great cuts...Tar Babys...so this is why everybody wants Bucky...this band totally shreds...as do Mecht Mensch who like the Tar Babys are from the Madison, Wisc. area...also highly worthwhile is the Crucifucks' contribution, "Hinkley Had A Vision"...another hot new band from the Detroit area...after that its pretty much downhill(except of cource for the Minutemen who appear on yet another compilation...

NEW YORK TRASH Cassette Compilation
R.O.I.R. Cassettes
Not much point to this at all... it just satisfies wishfull thinkers who can only dream about the non-existant scene that Tim Sommers describes in the liner notes to this tape...I'm not trying to put down all of NY...like anywhere else there are good bands here as well as bad bands...however, for the most part most of them in this city seem to fall into the latter catagory...furthermore, there isn't any unified cause that demands that these bands be brought together for this compilation...most dissapointing about this tape is the fact that much of the material is avaiable on vinyl elsewhere while the Bad Brains stuff is very similar to the versions from their previous ROIR cassette...the new False Prophets cuts are pretty good as is "Here and Now" by the Nihilistics, but otherwise this is a wasted effort...

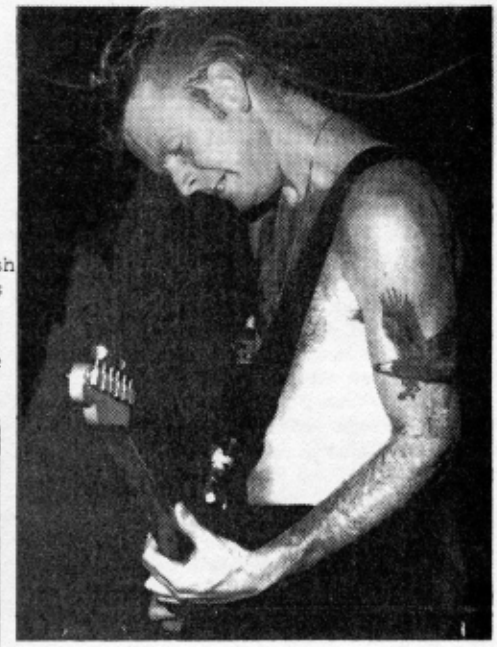
The Flesheaters are: Chris D., vocals: Don Kirk, guitar: Robyn, bass and Wahly, drums.

Jimmy) How come you're playing the Rat, it's not a typical venue except for AC/DC clone bands.
Chris) We tried to get booked into some thing different like Spit. Spit we thought would be too much of a New Wave disco. We hear now the Channel wouldn't book us cause they said they had trouble with the Circle Jerks and the Paradise said we weren't big enough just to fill the place and uh.....
Don) The real answer to the question is that we are a heavy metal band, that's why we are playing the Rat.
Katie) Is this touring version of the band a semi-permanant version?
Chris) Yes it is a semi-permanant version.
Jimmy) Is this the first time you've tried to tour?
Chris) Well with a couple other lineups a real long time ago we went to San Francisco but no where out of California.
Jimmy) Have you been looking for people all along?
Chris) No, not really, for a long time I did some recording but I wasn't really looking for a live band. When we had the previous lineups, we played dates in L.A. and never went outside of C.A.
Jimmy) Did you put adds out looking for a band or what?
Chris) Actually, John Doe from X had introduced me to Don and I didn't really remember the next day, I was really drunk and I can't rememver if I called him up or if he called me after that cause we'd met at this show. So we got together a couple of weeks later. We met Robyn and we had another drummer for a while but he didn't work out because he had to go to school or something. The only time we really put an add out was for a drummer after we couldn't find one for a really long time.....
Wahly) and I answered it so they got me.
Chris) Wahly saw it in this record store.
Wahly) I played tamborine in the school marching band so they thougt they could work me into the act somewhere.
Katie) So you went to film school?
Chris) Yeah, I can't believe everybody knows this stuff.
Katie) Do you ever see the Flesheaters as a film concept?
Chris) Well, I'd like to do some videos that are like story videos, alot of the videos I've seen other groups do are really bad. I just want to make sure that when we do video, it's good, it has to be real visually interesting.
Katie) Any real disappointments or surprises this tour?
Chris) Yeah, the first gig was probably the worst. We had a really good time driving the fist few days out and like the first day I got my wallet stolen. Wahly's drums fucked up and we were kinda tense with eachother but.....
Jimmy) What kind of a response did you get in the Midwest?
Chris) Well, it was really weird, there weren't too many people and we played Milwakee and there just weren't too many people. But we got a real good response and we played with a band called Die Kruzen and they were really good. They're a hardcore group from Milwakee and then in Minneapolis we got a good response and Detroit. It's kind of escalated with every gig, it's gotten better. Chicago was good.
Jimmy) What kind of crowds do you get out west? Do you play alot out there?
Chris) Yeah, we play alot out there. Alot of the places we have to play in L.A. are over 21 places cause there are not that many under 21 places cause under 21 places are hit or miss. One weekend they're there, the next they are gone. The Whiskey's about the only place you can play on a regular basis and they're kinda hard to get into sometimes to play.
Jimmy) What do you think of the Horror Rock bands in LA.
Wahly) Extremely horror, horror.
Chris) 45 Grave is good, I don't really go for the makeup stuff they wear, Christian Death I like the record they put but live they're pretty bad. The only group in LA now that live in LA are the Cramps, they're real good. They are the only ones I don't mind dressing up that way.
Katie) What's your favorite Horror movie?
Chris) The Flesheaters is a good horror movie but it's not my favorite one. My favorite was The Cat People.
Katie) Which version, the first or the second?
Chris) The second one, The Texas Chainsaw Massacre, The Beast Within.....
I like almost all of Roger Cormans 50's movies like Attack of the Crab Monsters that's one of my favorites, buckets of blood and stuff like that.

PHOTO BY ANGELA CHRIS D.

Flesheaters

Jimmy) What inspires the lyrics you write, cause they're not typical.
Chris) They're just like personal things, it's that whole thing. Charity starts at home and uh, personal politics and relationships and friends.
Jimmy) Do you write all the songs yourself?
Chris) I write all the words but we colaborate on the music.
Jimmy) Do you still have the saxaphone?
Chris) Naw, not on tour. I don't know if we are going to have the sax on the next record or not. Probably not. We want to have a metal chair. There's a band from N.Y. that we played with the other night called Chain Gang and their good. They played a metal chair that was like miked. The place we played with them was in Hoboken, Maxwells.
Katie) Where else are you going on the east coast?
Chris) We're going to Providence tomorrow, the Living Room.
Katie) So do you have jobs or do you live off the band?
Chris) Don and I do, Robyn helps run this rehearsal studio. I work for Slash and put stuff out on Ruby and projects and when I'm not doing that I do shit work.
Jimmy) How come after the World Update there wasn't another issue?
Chris) Cause at that time there were



DON

only three people working at Slash records. I was one of them and the guy that was doing the advertising for Slash was also the accountant for the record company and he didn't have enough time to get advertising and I was.... Claude had left to go to England, Kickboy and I was doing the sole editing of the magazine. There were all these writers who were moving away that wern't writing for it anymore. Jeffery Lee from the Gun Club, he was a writer who didn't want to write anymore. There was other people who had gone away, either to school or just left LA, you know one or the other and we weren't making any money on it. It was just like a break even thing. I didn't have time to work on it anymore either. It was just like a decision not to put it out anymore.
Jimmy) Are you doing any writing anymore?
Chris) I haven't written for anyone else since then. I might start writing for Village Voice if they like what I write. I was asked to do it but I don't know if they'll like what I'll do.
Wahly) He doesn't use enough periods or commas.
Chris) Yeah, I'm not to good at punctuation.
Jimmy) Are you going to write about music or something else?
Wahly) He was an English teacher....
Chris) No, it'll be about music, yeah, I was an English teacher.
Jimmy) What are your favorite bands from California?
Wahly) I like Fear, I think they are one of the great bands. They're nice guys, they're great muscians. I know they're not supposed to be cool. If people take that kind of music seriously, than it ruins all the energy.
Robyn) 45 Grave are good, I like B-People, they broke up.
Chris) I like the Meatpuppets and Salvation Army.
Katie) Did you have any preconcieved notions of Boston?
Chris) It's kind of like what I thought it would be like. I didn't really know what the music scene was like.

PHOTOS BY ANGELA

MDC

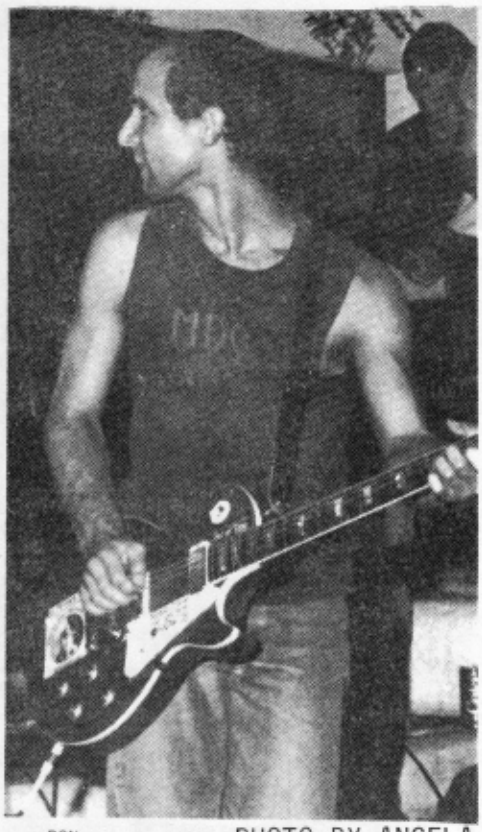
We interviewed guitar player Ron of MDC after their show at Gallery East.

Jimmy) So how come you moved to S.F.?
Ron) Just because the Austin scene was getting real stagnant. The clubs that are there closed down. They closed just about everything. We were putting on all the shows. We had to do everything. It was kind of risky. It was the same bands all the time, same crowd. We just got tired of it. The main thing a band has got to do is get out of their hometown and see what kind of response you get from other crowds. Also, if you've got a message which we do, you can't keep it confined to your hometown. It's only worth it if other people get to hear it. That's what's good about albums.
Jimmy) Is it a permanant place?
Ron) Right now we've been there for 6 months and we like it there. I just like the West Coast. There's a lot of air play and media support. There's a lot of bands you can get gigs with.
Katie) Why'd you change you name from the Stains to Millions of Dead Cops?
Ron) Well, the first gig we played with Black Flag in L.A., it was Henry's first gig, and we played with the LA Stains. There was a third Stains also so we were sitting around trying to think of a name and the bass player of the Dicks was there at the time and he said "Millions of Dead Cops" and we said that's it.
Katie) Does it give you problems?
Ron) Well it gave us problems in Lansing. Someone made a poster with all these obituaries on cops and things about cops getting harassed. They put them up all over town and the cops found out about it and they showed up at the show. There were like four cars. After the show I was driving real slow and knew they were gonna pull me over anyway. Then the cop pulled us over, searched everything, checked our ID's to make sure we were legal.
Jimmy) Was their any cop problems in Austin that inspired the name?
Ron) Not really but in LA I've seen them go up to 13 year olds and push them and scare them. They got cops everywhere fuckin with everybody, especially the punks. Cops have been known to take punks to black housing areas just because they know the punks will get the shit beat out of them. They just dump them there and stuff like that.
Jimmy) What about Texas cops?
Ron) Texas cops are fucked. In Austin once they came into one of our shows. The cop came into the show and somebody lobbed a beer bottle at the cop and the cop called like 8 squad cars. They came in with flashlights and searched everyone after after the show and moved everyone out. They just closed it down. But it's not just cops. MDC stands for being against the police state, the military upper class rule, whatever.
Jimmy) You guys suggest anarchy on the album. What kind of anarchy do you mean?
Ron) Well, anarchy to us is-things got to start somewhere. It means what we gotta solve in the world right now is people need basic things like clothes, food and shelter. It's like, those things are being denied to people. 70 thousand people are starving a day. This country isn't doing anything to help solve it. Peoples basic needs need to be satisfied and it's better to start off small. Like the punk scene be cause like Chicago's got it's and like you guys are supporting the Boston scene, it's local, everybody's working together. DC's the same way with Dischord and Ian. And like Biafra and S.F. It's like little communities working together to support the whole. If we all work together in the end it's gonna be like a unified effort. Right now, capitalism isn't working and communism isn't working so I'm not like all for one or the other 'cause both of them are fucked up. There's got to be some medium to start from and anarchy is saying - I don't have the right to indulge my own kicks, I'm just gonna do what I want to do with my life. Take any example, like being a minor, your deprived of all your rights, whatever. Take sex, it's illegal. Think about all sorts of things that are illegal. Anarchy is like fuck this, I want to be an original and do my own thing without being hassled by the system. I'm not saying, anarchy is political movement that's gonna solve the worlds problems but it's a start. If there's a war, I'm not gonna be fighting in the war.
Jimmy) So your saying just trying to start a gradual thing from the punk scene.
Ron) The punk scene is gonna happen, it's like the world scene isn't getting any better. The world scene is fucked.

DAVE

PHOTO BY ANGELA

FRANCO



RON

PHOTO BY ANGELA

It's getting worse and people aren't going to be able to escape by listening to disco or whatever. Billboard top 40 and thinking everything is peaches and cream. Things are getting worse and people are going to have to find some outlet they can relate to. Punks the only kind of music that's saying-hey, this is what's happening. Every-body sanp out of it now. Quit playing a little game and trying to fit into a mode. Homogenized America or whatever because it's not working. It's a waste of time. I mean your born then you go to school and the whole pattern of class president and sports are just prepping you for the big scene. Then you go to college and all college is, is a role choice. You pick what role you want to be when you graduate, you go to the bulletin board and get a job then the natural progression is find somebody, get married, have a kid, and your trapped because you have to work 'til retirement to support your family. You can't risk fucking with them. Then by the time you reach retirement, your life's just gone.

Jimmy) Do you think there's an alternative to going to school?

Ron) Well the way I look at it, going to school's like having a baby. The worlds fucked, it aint going nowhere. Going to scool to me is just a waste of your youth, it really is. I went to college four years, I had two classes left and I just said fuck it, there's no future in this. I'm just kidding myself. I'd rather be doing what I'm doing now. Save it for when I'm older. Maybe when I'm 35 or something. It's just a waste of time.

Jimmy) Do you guys work at all?

Ron) No, this is it. The band supports us. What we're trying to go for is like Dischord or Alternative Tentacles. We are trying to get where we can print 5000 albums with a profit from that. Put out compilation albums or produce somebody else and try to get a record thing going where we can support other bands like Negative FX or whoever, like they need somebody backing them so they can get their trip together. That's basically what we're trying to do now and also be a touring band.

(Ron starts to talk about the bands political attitude)

Ron) Now whats happening, the unemployment rate is going up and Reagan just got his tax raise, I don't know how many billions of dollars. Plus he's taking this 340 billion, 3 year defense spending-savings which means getting all this money to spend on defense by taking away welfare. So whats happening is the jobs are fucked, welfare and social security, all that stuff is being revoked, there's no Ceta grants or anything. The people who have no alternatives end up joining the forces. Once they've got everyone joining the army, it's the whole scam. The people that would be starting the revolution, or because they're sick of misery or whatever, so they call in the army, and they start a war, ship 'em all over seas and kill 'em all and that will be it. All the people that would be dissenters would be gone. That's what Reagan's scam is. The industry supports the defense. That is why I don't want to support the system at all. It's a fucking joke.

And everythings supporting it, you name it, Exxon all the way. Exxon and General Motors have more money than any single country in the world except for the U.S., Japan, Germany and Russia you know. So they're a country in themselves. That's saying "Whats good for GM is good for America". It's true all the way and Reagna is just a puppet for the whole scam. There's this quote on our album, that says "Socialism for the rich, Capitalism for all the rest of the U.S.". What that means is the rich people and the corporations are cooperating together as a unit, everytime they make a decision like price raises, everyone follows in the industry and there all working together. Meanwhile we're all down at the bottom pinching pennies to survive. It also has to do with their scam about labels and boundries like "Hippies hate punks" and "Jocks hate queers" and "Protestant hate Catholics" and everybody at the bottom hates everybody else. They got everybody busy with their won little egos. Shitting on everybody else. Malcom X said, "We're the people, our sweat and our blood and misery has made this country what it is and we're the only ones that haven't enjoyed it" and it's like payday retroactively. All these people are working to create this whole thing and it's only enjoyed by the upper middle and middle-classes. They're really scamming on it and everbody else. Their whole life is getting up, going to work every day, any money you make goes to pay bills. You figure it out, like we've got this poster about American achievements, it's like all your money goes to either your landlord, bills, Cable T.V. or whatever, clothing, food, insurance, medical payments, traffic violations. Barely any of it you get to spend on yourself and it's all sucked out of you so basically if you have no money for yourself, maybe you'll save up for a vacation or get a bank loan, but you're still a salve to the system. So you realize your whole life is being sucked and used just to produce products your gonna buy or whatever. In the end your life goes by, you've worked for nothing, cause you didn't get anything out of it but survival, so it's a fucking joke. In this country right now, all the money..., they don't care about the U.S. anymore, that's why England is decayed so bad. Their econnomy is so fucked up, here we're taking, what England did is the same exact thing we're doing. We're taking all the money and investing overseas where we can get, if we come into and underdeveloped country, we tell 'em we want to produce all these things here, #1 we do ti cause the labors cheaper, 2nd all the country's underdeveloped so they want us in there. They give you tax breaks, free trade, no inport or export taxes, you can do anything so America takes through the banks all our money, invest it overseas and they produce all these products and bring them the country but their not supporting American industry at all. They don't give a fucking shit. This country is just gonna stagnate and the unemployment rate's going up and it's cause they're investing all the money overseas so they can scam on it. It's like U.S. steel is supporting Japan's car industry.

Jimmy) What about the Klan?

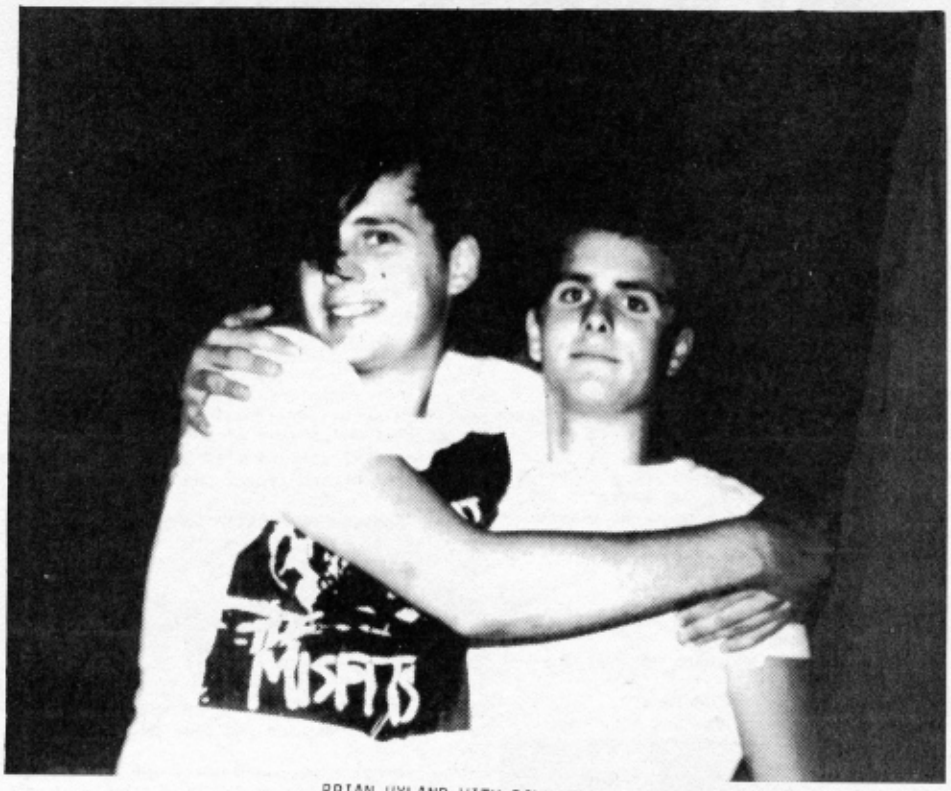
Ron) Well, don't kid yourself, it's a typical Hitler kinda trip with Aryan race, white supremecy, white minority is what it really is but all those dumb ignorant people want, they're so miserable. They want to find something to give them some kind of satisfaction and gratification. So you figure "I'm white and I'm proud of being

-thing, that makes me feel better". So therefore they join the Klan. The way they look at it is, "Oh the niggers and the Mexicans", Not that I'm saying those words, but that's what they're saying, "They're scamming our jobs" for one thing or another.... In Texas it's real bad. Like the Klan came to a punk gig and they're handing out pamphlets and one of them got punched out and knocked unconscious and then an ambulance came with a black nurse and a black driver and they put Klan stickers all over the guy and said "take him away", y'know? It's fucked, it's like Reagan can appeal to everybody and go "we're America and we got to fight and all these minorities are trying to destroy the America we're for, all these punks, hippies, whatever..... The next year is gonna be like that with white supremecy, and it's just fucked. Racism is just totally fucked and sexism, any kind of "ism". You want to think about, like in S. Africa they got people working in diamond mines or coal mines or whatever for pennies a day. Plus, the whole thing about white minority; the white's in S. Africa are a minority and like Latin America, there are more Latins and black skinned, brown skinned people, and then in China, there's more Orientals. Thousands of what we call minorities, more than there are white people really. It's all just that the white people are always in the position of economic-political control. So it's like we dominate what's going on but actually, to me, we are the minority. There's more of what we call minority out there and one of these days when they get backed up against the wall to the max and they'll all fuckin turn around and trash us. It aint gonna be no fun for us at all. Like in Oakland I was on the bus and it was me and my girlfriend, and we were the only white people on the whole bus and I was thinking, one of these days, all these people are gonna fuckin kill all of us or whatever. America's just this little white dream, out of sight, our of mind.

Jimmy) What was the incident with the Bad Brains?

Ron) The whole thing about the Bad Brains is you might as well be talking to a pentacostal Baptist moron. Like H.R. was gonna talk to me and he sits down and opens a bible and they've got this whole sexist trip about "Bloodclot faggot this, friends of faggots are faggots". I'm not sexist, I don't really give a shit what anybody does with their life or their sex, that's their business. But he's bound to kill all the fags, quote/unquote, in the world and that's his big mission. Daryl especially was telling me how "God sent us on earth to stamp judgement on you, smash you out like cockroaches". They told me "You got to read the bible and know God before you talk to me". Rasta phonies is what we call them. Babylon babble and jah-bah y'know. It pissed us off too cause we did a gig with them and they liked us and said "you guys are great, come on tour with us and we'll print 2000 of your albums"... all a bunch of lies. They took us all the way back to Austin and they were cussin at everbody and there's two bands in Austin and one of them's got a gay singer and they were cussin him right out "lustful, queer, bloodclot faggot" and all this shit and then they stayed at the guitar players house and we said "fuck you guys, I can't stand this shit man, sexism and racism is the same shit, you guys are drawing boundries and you guys are trying to unify the world. How? You don't even give a shit" H.R. was telling me "I don't give a shit about this goddamn America, I'm sick of it." Y'know, we're vegetarians or whatever, big deal, it's not like we're telling you "you eat meat, you're gonna burn in hell". You don't see Ian telling people "I'm straight edge, fuck you, you're crazy, you're wrong". It's his life, you do what you want with it. The Bad Brains were telling us "smoke pot, give thanks", y'know and "oh, you drink beer, oh, hell fire water, burn in hell" or whatever. They ripped off Big Boys, they fronted them a lid and then they didn't pay them. They left this note that said "about the money, we'll send that in the future, meanwhile, may your soul burn in hell forever" with a star of David with a little cross in it. In Dallas they were at this house and they were smoking a ton of pot all day and they were there and the cops came and busted the place and H.R. came up to the cops and said "Oh, it's not our pot, it's the people in the house, they own the pot", he narced on them. Then this other girl was telling us they came to her house, they stayed there and they said to her, "you put makeup on, you got short hair you should read the bible and realize your natural role as a women in the house". or whatever and then they ran up like 80 dollars worth of phone bills that they didn't even tell her about, the whole time they were there, they were lecturing her on how to live her life, they were ripping her off. They are so hypocritical it's sick. It really pisses me off cause they're a fuckin great band, great musicians. Actually, it pisses me off cause they're in our scene. They could be doing alot for it but it's dead. They're pissing people off across the whole country, I don't know why they are so elitist but they are just religious fascists.....

BRIAN HYLAND OF McDONALDS



BRIAN HYLAND WITH BILL SMITH PHOTO BY ANGIE CAREY

McDonalds didn't come along on the Process Tour but Brian Hyland did, so here's a conversation we recorded in Cory's camper in New York...

Jimmy) So do you want to explain the McDonalds' philosophy of life?
Brian) Well, the philosophy of McDonalds life...well, our band motto is "no big deal, just a little fun" and that wore thin after two minutes after we spray-painted it on every wall at the Freezer, so we changed it to what we changed it to but we played about 5 shows, all phenomenal to say the least and, uh, we used Burl Johnson on drums. He is the kid who puts out Burp, he and his brother Clyde, so we got a lot of free publicity in Burp which sent us right over the top to Stardom.
Jimmy) When is the Live at Buddokan album coming out?
Brian) As soon as, we'd thought we would play our final gig there, our farewell gig there, our farewell gig -- we're not completely broken up yet 'cause we are going to play a farewell show as soon as we can get 5 grand someplace.
Katie) Madison Square Garden, 5 nights in November?
Brian) Yeah, if the price is right, 5 grand for 5 nights at Madison Square Garden isn't such a bad deal.
Jimmy) How do you keep the girls away from Andy?
Brian) He does that himself. Y'know, he's not a little fella...Andy is about 6'2" and weighs close to...a light pickup and y'know they all swoon over him but I just flash a devilish grin, that's all there is to it.
Jimmy) So how many showers have you taken on this road trip?
Brian) One, and that was at Katie's.
Jimmy) How many has Todd taken?
Brian) None, he's pushing for a record.
Mark) He told me today he didn't brush his teeth for a month and then he smiled.
Brian) Its not so bad. He's good in bed so it makes up for it. He's what you'd call a sexual dynamo and when it comes down to it, his penis looks alot like a Hickory Farms sausage. The Meatmen are going to do a song called "Salami in a Sling" and dedicate it to Todd and his beefy underwear. He wears underwear that are several sizes too big so he looks like Haji from Johnny Quest...so they're gonna dedicate that song to Todd's penis and his soiled diapers. That oughta be pretty choice.
Katie) So why does Tesco throw away his underwear?
Brian) Cause they just get so beefy after a couple of days on the road that he brought along plenty so he could throw them away. Of course I don't wear undies so I have to throw away my whole pants which is a little more expensive.
Katie) You should have come with us to dollar a pound. You could have gotten good clothes. You go and sort through it and it's a dollar a pound. My outfit is dollar a pound very classy, don't you think? The shirt and the pants and the hat.
Brian) But I'm sure it's hard to find high quality briefs.
Katie) Now, the sneakers were $2 at the Neponset fleamarket.
Brian) ...and well worth every penny.
Katie) Do they have good fleamarkets in the Midwest?
Brian) Uhm. We're a whole separate nation of fleamarkets. And the men with no teeth and the women with moustaches are all our parents.
Jimmy) What do you do on the farm?
Brian) I drive a tractor myself, a big combine thresher.
Katie) Were you the one that ran over that baby the other day?
Brian) No, that wasn't me. I never let them survive. I back over them. Todd feeds the cattle, cleans up the manure, and, y'know, keeps the pigs company. We'd better not lay into Todd too much, he'll hit me, kick me out of his house.
Jimmy) So did you sleep in the same room as Barry last night?
Brian) No, I was trying to sleep and Barry kept running in and did some erotic dances. Needless to say, it was quite titillating and then Angie got all warm and runny from that and I had to satisfy her because she was just a rabid wild woman sexually.
Jimmy) Was that the most exciting sexual encounter on the tour?
Brian) Yeah, uh, yeah.
Angie) Tell them about the 25¢, the lady.
Brian) Oh, yeah. They have a great place here where you can go feel a large Black woman's breasts for a quarter.
Mark) Where, where??
Brian) It's near Times Square...you can bet we put plenty of silver into those. You put a quarter in and this little window slides up and this Negress with just these huge saggy ebony glad bags comes up and says "Touch, touch?"
Mark) And all you see are these businessmen's faces and the hands reaching up and just grabbing.
Brian) "You can touch my pussy for 5 dollars." No thanks.
Mark) Tim stuck his arm in; his whole wrist was covered with spikes and he reached in. She almost had a heart attack, it was crazy.
Jimmy) How much time do they give you?
Brian) Not enough for my tastes. I offered her to take her away from all that debauchery, that work-a-day world of letting greasy people feel her mammaries and just sweep her off her feet, take her back to my house.
Jimmy) Could you see her face though?
Brian) Yeah, not that you'd want to, though. See, the window was about chest high...
Mark) No, it was higher, above your head 'cause she was looking down at you.
Brian) Yeah, yeah, which is good 'cause I think women should be put on a pedestal, especially huge fat Negro women with saggy glad bags but, uh, they were just really astronomical.
Katie) Were they silicone implants or...
Brian) No, it was more like there was psoriasis underneath them...a little roach skitters away, and she had on these dingy grey briefs, they looked alot like Todd's. They probably were Todd's or some of Tesco's throwaways. "These look fine to me" and slips them on, but yeah, they were foxy.
Mark) Tell them about the great film we saw.
Brian) Which one?
Mark) The Seka.
Brian) Oh, Seka is my favorite movie star, of all time, seriously.
Mark) She is the Midwest...everyone loves her.
Brian) Basically the whole Midwest Scene isn't based on Music, it's based around Seka. "The Platinum Princess of Porn." She has another title -- I just can't remember it. Mark and I viewed a very choice movie; we were too cheap to see the whole movie so we just go in and feed silver into the slot, but anyway, we were too cheap to each pay a quarter so we both walked in and watched this movie where Seka takes two men at the same time which was stunning, y'know, except that she's got these really lagging buttocks, y'know, that giggle for a half hour after you slap 'em and, um, when we walked out we got glaring eyes as if we were beating each other off, which we were, we just didn't think anybody would know. Y'know, we walked out like "Ho, ho, that was a fun movie" and you've got the coconut creme running down your pants and it just doesn't come off as well. Nonetheless...
Katie) You enjoy coming to NY then.
Brian) Yeah, I just don't like staying here. I'd rather go to Boston, the people are cleaner and there's not as many roaches. And there's not as many Rastafarians and, anyway, there's more cats to throw. I whipped a Cat Bomb at Barry this morning and he about died, it landed right on his head (screeches like a cat). I like it when they fly across the room and their fur just whiffles in the wind and they land on target, claws extended. Barry goes "Hey, breakfast." It was funny. You had to be there, which several of you were. Up, there goes a skateboarder, smells like Todd... let's see, should we try to offend everyone in the Midwest we can?
Jimmy) Yeah, we should try to do that!

Brian) Okay...skateboarders suck...people who wear suspenders suck...
Jimmy) You don't skate?
Brian) We're just offending them...let's see, here we go, this is the truth. Anyone who has a mohawk can blow me, especially one like Wattie...of the Exploited... some mohawks are pretty cool, but alot of people are getting carried away with them like Wattiehawks.
Jimmy) So tell us what McDonald-land songs are about?
Angie) Why do you call yourselves McDonalds?
Brian) We thought it would be a funny name. Andy and I were always talking how great it would be if McDonalds were a buffet and there would be just tons of McDonalds food for a minimal price and you'd go in and you wouldn't have to eat for the rest of the year or something...so we called the band McDonalds and did that hit "Miniature Golf" that's on the Process of Elimination...God knows why that record is called Process of Elimination but it is and it's not for me to say...Do you think that makes any sense? I don't either.
Angie) Did you like Gang Green last night?
Brian) Yeah, I thought they were pretty funny, not funny, but anyone that dances as much as they do on stage is okay. I don't really like that...fast music is cool but not when it is just fast. I'm more into heavy metal music like that. McDonalds is more of a heavy metal band but nobody really cares...

Dredd Foole

Katie) How long has the concept of Dred Foole existed?
Dan) You mean the name or the music?
Katie) When did you decide you wanted to be in a band and decided to call it Dred Foole and the idea for Dred Foole...
Dan) Well, Dred Foole was the name I used when I was writing for Boston Rock and Take It, that's where the name started, that was before the band although I've been playing for years.
Katie) Do you write the words or the music or both?
Dan) Both.
Katie) Who is The Din?
Dan) (laughs) The Din is Clint Conley, Martin Swope, Roger Miller, and Peter Prescott
Jimmy) Are they playing tonight?
Dan) Nope.
Jimmy) Who is playing behind you tonight?
Dan) way Out West, that's Sam Berger's band. We worked up a few songs I had. We played here a couple weeks ago on a Monday night.
Katie) Are you going to play out often or was this just a special occasion.
Dan) Special occasions always.
Katie) How much time did you spend in the studio recording the single?
Dan) Six hours. Do you want to know how it was recorded?
Katie) Yes, how was it recorded?
Dan) We went in the studio and they had never heard any of the songs. I showed them the chords and said "play like this... take one" and it was recorded and that was it. They had never even heard the songs before. That's true, they were first takes. We did five songs.
Katie) How many Dred Foole songs are there?
Dan) Oh, I've got tons of songs I've been writing for years, many years.
Jimmy) Why didn't you do a band before this or why aren't you doing this on a regular basis?
Dan) Well, I don't have a band, for one thing. I don't have a regular band. Actually, it's probably going to be starting on on a regular basis. I can't play with the Din much, they've sort of got their own thing so it looks like I'll be playing with these guys for awhile. I don't know for how long, though.
Katie) What do you listen to when you're not playing?
Dan) It changes all the time. Always a lot of Stooges and Dolls, a lot of Hardcore right now, what else? The Flesheaters, I like the new Flesheaters album a lot. The Fall are like one of my favorite bands. My two favorite bands are probably The Fall and Mission of Burma.
Katie) So now that you're unemployed and have no band, what do you plan on doing for the future?
Dan) I don't know. I don't think about that. I just take one day at a time.
Katie) Has the single gotten any response outside of the city?
Dan) Oh yeah, I've seen it in different places. Evidently it's getting played in Philadelphia. Other than that, I don't know, it's getting played around here...
Jimmy) What does Dred Foole mean?
Dan) Dred Foole doesn't mean anything. The Dred Foole concept is that music is passion. Passion makes great music.
Jimmy) Did Boston Rock fire you?
Dan) No, I just stopped writing for them, it's a long story.

DREDD FOOLE PHOTO BY ANGELA

D.O.A.

Springa talks with Joey Shithead
This takes place in NY at the Paramount Theater (Dead Kennedys' gig)
Springa) Hey, Joey, hows it going?
Joey) Not too good...alright...the plane ride sucked.
Springa) What happened with Randy Rampage?
Joey) Too much of a rock star. He wanted to try it solo.
Springa) Do you remember when you played Boston? The Paradise and they cancelled you?
Joey) Yeah. But we got our guarantee.
Springa) Well, we got you to play at the Underground.
Joey) You were the guys, huh. That show was alot of fun. It was so small...bodies flying everywhere.
Springa) How's your new drummer? Does he fill Chuck's shoes?
Joey) Well, we learned about 20 songs. He does good. Chuck won't stay with Black Flag once he learns how much they practice -- 4 hours a day. Black Flag paid us all the money he owed us.
Springa) When are you guys coming to Boston?
Joey) We're doing a tour late September and we want you guys to play with us.

Singles

FALSE PROPHETS "Good Clean Fun/Functional" Wornout Brothers

I hadn't heard too many good things about this band in the past but this is better than I expected..."Good Clean Fun" is a parody about all the NY slamdancers, mon, and I bet it's rather amusing to watch them dance the circus to this one... "Functional" has a slow, building, progression to it and even successfully incorporates a synth into its sound... its good to see bands not tying themselves down to a strict format..not essential, but worth checking out...

BLITZ "Warriors" No Future Records

Any follow-up to "Never Surrender" is bound to be a letdown to some extent but after repeated listenings this isn't a total failure by any means...the basic Blitz sound remains having been only slightly revamped and Carl remains as one of the more fiercesome vocalists around...Blitz continue to sound more mature and committed than their U.K. counterparts(which shouldn't be too hard considering the general apathetic state of English punk these days)... this bodes well for their forthcoming LP-which hopefully won't sound much like the version of "Youth" that they've included on the B side-this has got to be the worst thing they've ever done and why its been rerecorded(it originally appeared on the "Carry On Oi" LP) is beyond me...

HEADCLEANERS - "Disinfection EP" - Malign Massacre, Box 9004, Uppsala A 9, Sweden

More great stuff from a bizarre place... from Sweden this time with English vocals so you can understand the words...a hard sounding band that really kicks...more so that most of their limey counterparts... send for this...

NIHILISTICS EP Visionary Records

I think these guys work as grave diggers or something during the day just in case anyone doubts their image... total and absolute devotion to the ideals of nothingness..it makes sense that they come from New York because no other city could be so intent on creating an atmosphere of depression...the Nihilistics produce a nice little racket behind themselves in order to spout out their hate and hopelessness...the distorted bass and overall raw sound dominate this disc but if they really mean it than why do they even bother...they've only got one option left...

NEOS "End All Discrimination" EP Alandhiscar Records

Some of the fastest, most chaotic noise ever from this 3-piece from Canada... 12 tracks in all without ever getting boring...there's no scene whatsoever where these kids hail from, but their basement must be a wild place to be... support this...$2.50 to the Neos c/o Steve,1706 Morticia, Victoria,BC, Canada V8P 3A6...

BEASTIE BOYS - "Polly Wog Stew" EP
Rat Cage Records, 307 E. 9th Street, NY, 10003
Pretty good stuff from NY...not real depressing or anything, actually a real fun record...which is kind of unusual these days...8 songs in all...a good start for Rat Cage Records...unfortunately their 2nd release, CRUCIAL T.'s "Darkened Days" isn't much of a follow-up...two fast cuts --one which works fairly well ("Male Domination") and one which doesn't, as well as two slower, brooding songs that bring back memories of Jim Morrison...

L-SEVEN "Insanity/Secrets/Clear Vision"
Touch+Go's Special Forces
Weather or not Touch+Go needed to establish a subsidiary label or not is somewhat questionable...when "Boston, Not LA" came out I suggested the possibility that MM should have set up a new label, but I'm not so sure now...I mean its either on the label or its not and this just creates further subdivision which in turn creates a more limited audience...hopefully people will listen to this first before they worry about what catagory it falls into because L-Seven are a good band and you shouldn't let preconceived notions prevent you from getting this...the usual T+G high quality sleeve and recording is present and L-Sevens songs are quite effective, especially "Clear Vision" which is my favorite here...get this and look for a 12" from Blight soon(I've got the demo and its fuckin incredible)...

HUSKER DU "In A Free Land/What Do I Want/M.I.C." New Alliance
An awful lot of people have developed a pretty intense hatred for this band but after listening to this I'd have to say I'm impressed..."In A Free Land" is truly excellant...every review I've seen has labled it slow and anthemic which is as good as description I can think of...a great deal more powerful than anything from their previous efforts...the cuts on the B side are more akin to their past offerings...real fast and noisy, but more overall togetherness than before...

NUCLEAR CRAYONS - "Names less EP" - Outside Records
First release from a new DC label, Outside Records...3 songs with a heavily funk-inspired sound with the emphasis on the bass...my favorite -- "Teenage Suicide"...Outside's next project will be a 12" sampler of new unrecorded DC bands, including Social Suicide, White Zombies, and Chalk Circle...for a copy of the N. Crayons EP send $3.00 to 3111 1st St. N, Arlington, VA 22201

MINUTEMEN "Bean Spill" EP Thermidor
the endless assault of Minutemen vinly continues...each record as great as the last one...how much longer will they continue to be ignored?...look for a new album on SST soon...

NEIG-HEIST "Walking Down The Street" Thermidor
When you're biggest claim to fame is being "Flipside's #2 Asshole of the Year" than what can you expect?...yes, Mugger gets a record of his own and it's pretty hilarious...at least to listen to it once...over a second-rate Ginn inspired guitar riff, Mugger screams, "I'm not in love, I just want to get fucked"... don't but it, but do make sure every time you go into Newbury Comics that you request Tammie to play it for you...

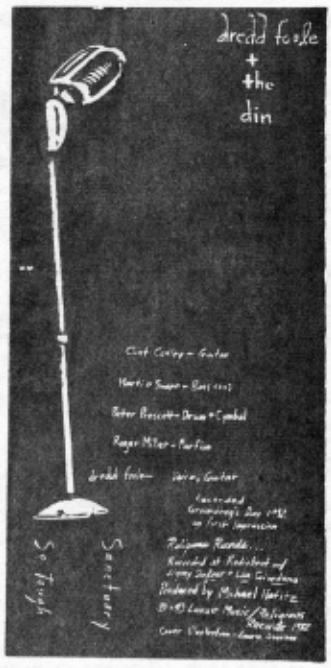
BEAVER EP Choice Cuts Records
10 cuts from this now defunct D.C. band...not really in the same class as the Dischord stuff unfortunately...not that bad really, just nothing new or exciting to offer...

7 SECONDS - "Skins, Brains, & Guts EP" - Alternative Tentacles

First rate trash with an extremely new sound...so raw in fact that it tends to self-destruct at a loud volume...my main problem with this disc lies with the overly straight-forward lyrics...with song titles like "Racism Sucks," "I Hate Sports," and "No Authority," it's not hard to figure out what they're all about...simple sloganeering like this is too easy to get behind without having any understanding of what's going on...still a good record anyway and proof that the Reno scene is more than a rumor...

DREDD FOOLE & THE DIN - "Songs in Heat" Religious Records

I'm not that much of a fan for this kind of stuff -- that is, 60's inspired garage rock with a heavy debt to the Stooges and the Velvets, but this is a definite exception that rises above the usual mediocracy of the genre...The Din are, of course, Mission of Burma switching instruments and they create a more than adequate background racket...add Dredd's frenzied vocals on top and it works out great...Send $2.50 to P.O. Box 202, Hanover St. Station, Boston, MA 02113



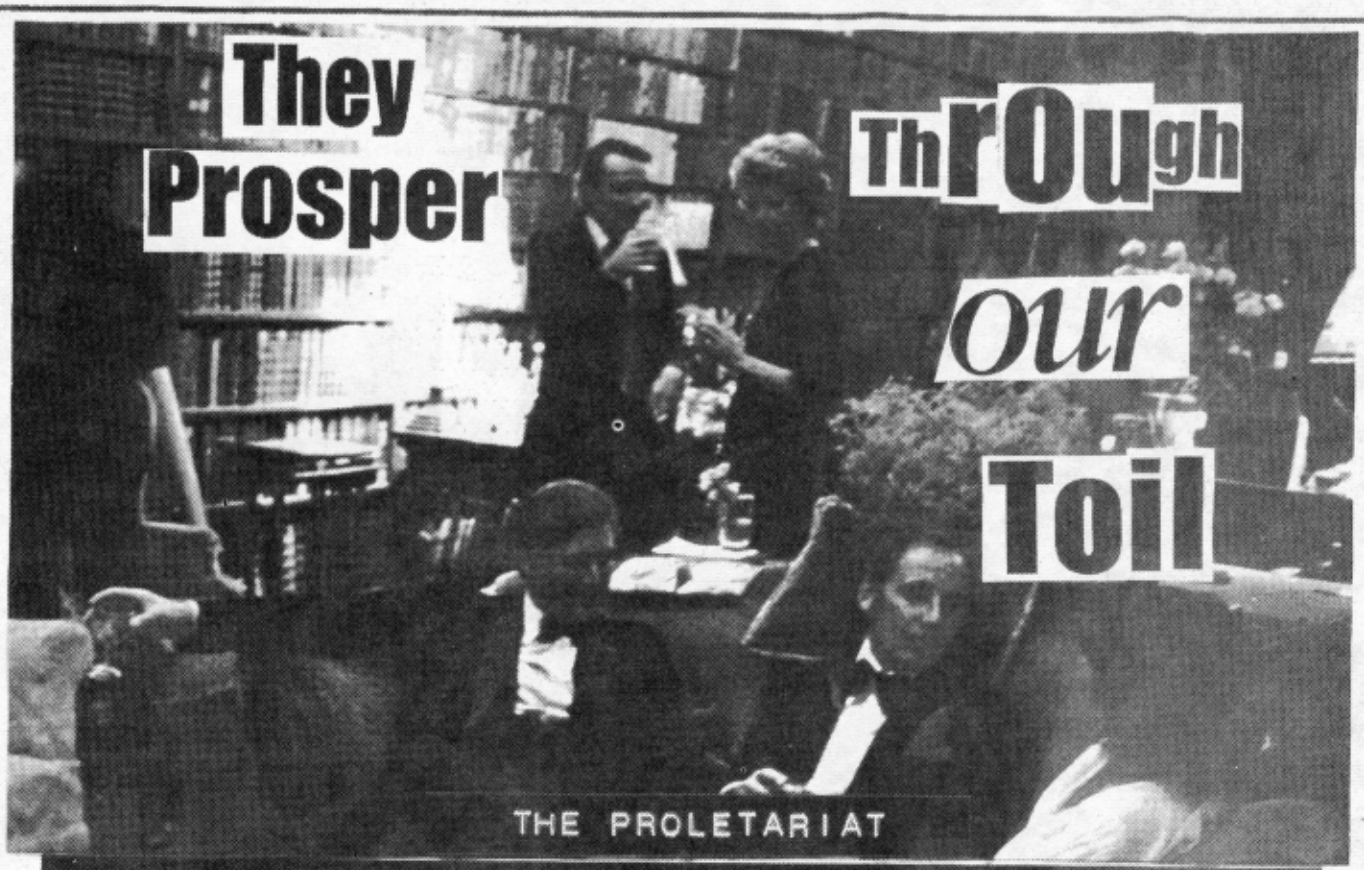
POWERTRIP"Lab Animal" Mystic Records

Powertrip are quite intent on promoting their image as an "LA Hardcore Speed Metal Band" and are relying very heavily on their previous histories(on the sleeve, next to their names they include what bands they've been in), but it doesn't add up to much because the end product is hardly as exciting as they would lead you to believe...the A side, "Lab Animal" is a long heavy-metal-pop song which wouldn't be too bad if it weren't for the lame backup vocals which make it sound like tis aimed at AM radio...the flipside contains 3 short and fast ones with a definate Samoans feel but lacking any subtantial impact... an album is forthcoming-hopefully it will live up to more of their promise...

MORE SINGLES

WURM EP - SST Records

Chuck's old band got back together to record this...we even get to hear him sing on "I'm Dead"...cool cover "Time Has Come Today" is the most worthwhile thing here...



LIVE

THE FLESHEATERS at the Rat

I wanted to say that even though I've only seen them once that they're possibly the best live band I've ever seen, but gerard already said that in the most recent issue of Conflict...which doesn't leave me with much to add...everything from "Pony Dress" up through all the good stuff off of "Forever Came Today"...don't miss them again at the Rat on Oct. 23 and 24...

DEAD KENNEDY'S/S.S. DECONTROL, 9 Lansdowne

Decontrol were at an absolute peak... simply beyond humane comparison...the best I've ever seen them(the Staten Island gig was reportedly even better, but I missed that one)...which didn't create a very enviable position for the DK'S to be in after Decontrols demolition...

MIDDLE CLASS at Storyville

definate proof that this town needs a regular basis small club in the Streets/ Underground mold...good turnout for a band that could only manage to get a show opening up for Limbo Race...Middle Class played most of the songs from their LP as well as a couple of new ones...they even reluctantly played a couple from their older "Scavenged Luxery" EP for an oncore...pretty good but I still find their more recent direction too derivitive...

THE EFFIGIES/GANG GREEN at the Rat

When you're playing at triple-blur speed, tightness isn't always a predominant factor, but when you haven't practiced for about 2 months like Gang Green then the inadequacies do tend to become a bit more obvious...on the other hand, the Effigies from Chicago don't rely on speed for the least bit... instead they just hammer away with their slow, brutal beat...no stage theatrics or overblown cliches to interupt the pounding rythyms...just plain power being exerted...the Rat bouncers remained(fairly) calm but how long willthey remain patient...

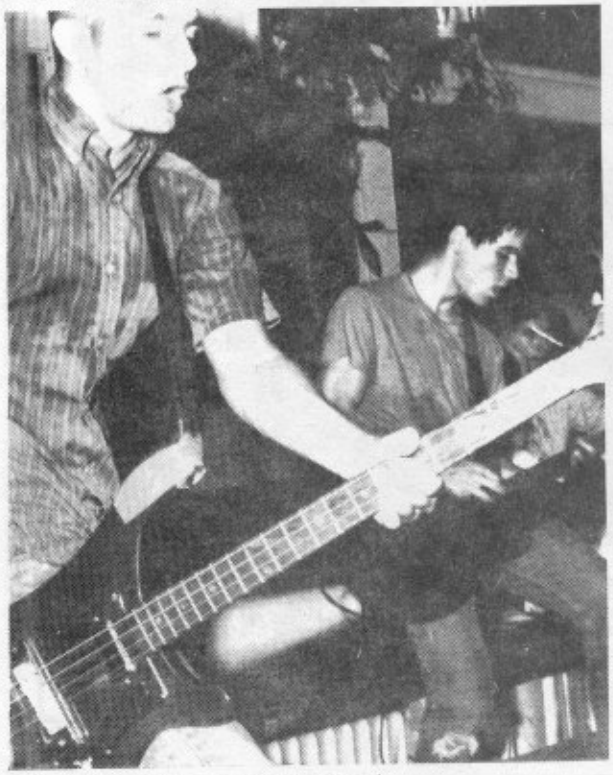
PROCESS OF ELIMINATION TOUR

MUDD club/New york-Negative Approach simply destroy...all those descriptions about their intensity and John's raging vocals are true...MUDD Club had the best PA of the 3 shows I saw and NA took full advantage...Meatmen opened with "Blow Me Jah"...a rather appropriate choice I'd say...Necros were only OK for this one...

Boston-Gallery East-D.Y.S. opened up-a new great sounding band..."Crotch Rock" is funny as shit, their hit novelty song, but theres much more depth to this band if you listen ...some real good slow and powerful songs plus lots of fast noise. Definately on their way, but is Dave Smallee truely a rock "god"...Midwest bands all went over well, especially the Meatmen.

A-7/New York-is this the end of the Meatmen madness?..probably since Tesco is now living in the D.C. area...the sound totally blows in A-7 which ruined the Meatmen set...it didn't help NA much either. the Necros somehow rose above the sound problems and put in a real powerful set... easily the best I've seen them...everything worked real smoothly...their last show with Brian, but Andy will fill in for awhile(at least for the Misfits tour)...

D.Y.S. (JON, DAVE, DAVE, AND STEVE) PHOTO BY PHIL-IN-PHLASH



THE NECROS (CORY, BRIAN, AND BARRY)

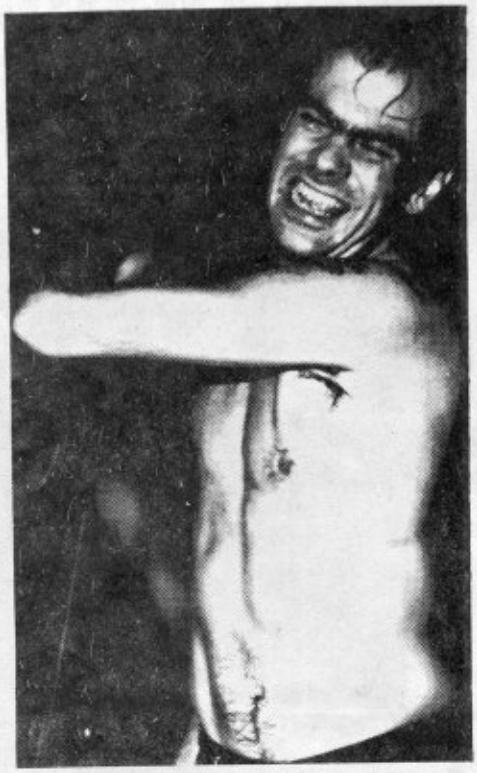


PHOTO BY ANGELA

MORE CROTCH ROCK...

Dave/D.Y.S.

ROUGH TRADE

NEW CATALOG AVAILABLE NOW! SEND 50¢ FOR POSTAGE!

ROUGH TRADE MAIL-ORDER
326 SIXTH STREET
SAN FRANCISCO, CA. 94103
(415)-621-4160

NEW RELEASES: MAXIMUM ROCK N' ROLL LP, YOUTH BRIGADE LP, CRASS BOX SET, MDC LP, SOMEONE GOT THEIR HEAD KICKED IN LP, SOCIAL UNREST 12", VOID AND THE FAITH LP, THIS IS BOSTON NOT LA LP, PUNK & DISORDERLY VOL. 2.